IN THIS ISSUE: **THE RESTORATION OF BORIS GODOUNOFF.... By Nicholas Alexieff**

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Director of the Peabody Conservatory of Music of Baltimore, Md.

HEPHZIBAH and YEHUDI MENUHIN
in a sonata recital at the Salle Pleyel, Paris, on October 15, when Hephzibah made her world début. The photograph shows the stage and a portion of the audience. (Photo by Alban.)

JOSEPH SZIGETI,
Hungarian violinist, arrived in the United States on the SS. Champlain, November 14, for a concert tour of six weeks which will take him as far west as Minneapolis, Minn., where he is to be soloist with the orchestra, and as far north as Canada, playing in Montreal, Toronto, Stratford, Ontario, at Mount Allison University at Sackville, N.B., and at Acadia University, Wolfville, N.S. Mr. Szigeti's tour opened on November 19 in Asheville, N.C. Before leaving for America he gave six concerts in London, Manchester and at the Leeds Festival, two with Bruno Walter in Holland and five in Roumania during October. He also made phonograph records with Sir Thomas Beecham and the Royal Philharmonic Orchestra.

CARLO ZECCHI and ARTUR SCHNABEL
in the patio of Zecchi's castle, the summer residence of the Italian pianist at Vico Equence, near Sorrento, Italy.

QUEENA MARIO'S
mystery novel, Murder in the Opera House, is to appear on the screen within the next few months. The picture rights have been acquired by Metro-Goldwyn-Mayer, and the filming will be done in Hollywood. The book was recently published and has as background the backstage atmosphére of the Metropolitan. It includes several personalities of the opera house in its characterizations. Miss Mario is at work on her second book.

AJANTA'S FRESCOES,
ballet with music by Alexander Tcherepnine, produced at the Badisches Staatstheater, Karlsruhe, Germany. The choreography is by Valeria Kratina. (Photo by Bauer.)

RUDOLPH THOMAS
on November 18 conducted the performance of Hänsel and Gretel which opened The Magic Curtain series of children's entertainments now being given on Sunday afternoons at the Junior League Clubhouse, New York. Mr. Thomas is the sole music director of this production of the Humperdinck opera, and he and the company have just returned from a tour of New York State sponsored by the National Music League.

GIOVANNI MARTINELLI, ELISABETH RETHBERG and LAWRENCE TIBBETT,
three of the principals in the production of Aida which opens the Metropolitan Opera season, December 22.

RAYA GARBOUSOVA,
cellist, will give a recital in Town Hall, New York, on December 3. She is to play sonata (Andrea Caporale), Max Reger's suite in D minor for cello alone, sonata in C (Haydn), Phantasie-Stücke (Schumann) and Tschaikowsky's Variations on a Rococo Theme. (Alban photo.)

(See Inside Back Cover for Additional News Pictures)

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D'Indy's L'Étranger Restored Successfully at Paris Opéra

After Seventeen Years of Silence, Work Shows Undimmed Freshness —Le Flem's Pour les Morts Has Local Première—New Piano Concerto Performed—Colored Baritone Fêted

By IRVING SCHWERKÉ

PARIS.—The Paris Opéra has restored, and with brilliant success, L'Étranger (The Stranger) by Vincent d'Indy. The work had not been given here since 1917. Nothing was spared in the way of cost, rehearsing and staging to do justice to one of the greatest theatrical scores of modern times (it was composed in 1898-1901). Even the film and luminous projections were pressed into service and helped in revealing the lyrical nobility and soaring quality of this admirable composition.

L'Étranger is in two acts, words and music by d'Indy. It was premiered at La Monnaie, Brussels, in 1903, and is d'Indy's opus 53. "L'Etranger" has come to the ocean shore to live. The fishermen, hostile toward him, call him "the Sorcerer." Vita, however, is strangely attracted to him and when she asks him his name, he replies, "My name? I have none. I am he who dreams, I am he who loves. I love the poor and the disconsolate. I dream of happiness for the brotherhood of man. I have traveled over many worlds, sailed all the seas. Where did I see you before knowing you? Where? Everywhere! In the dazzling sunlight of the Orient, in the frozen wastes of the Poles, in the sunrise over distant mountains, in black-shaded forests, in the singing rhythms of the winds. I have found you everywhere, loved you everywhere, for you are pure Beauty, you are immortal Love!" Youth, however, is created to please youth, and L'Étranger will leave the country, in spite of the supplications of the young girl, who now hesitates to marry her fiancé, André. A storm at sea. A ship in danger. L'Étranger goes to save it. Vita follows. The sea is their tomb. The symbolism of the dramatic action is as beautiful as its realism. Can the man imbued with perfect virtue and superhuman power (for L'Étranger possesses an emerald which gave him power over the elements), give himself to human love without sacrificing his power to uplift and benefit humanity? "Love is forbidden him," is the poet's conclusion, "since Vita and L'Étranger, after giving each other their love, are made by an irresistible fatality, to die together."

D'Indy's music is utterly admirable. It is wonderfully well-balanced, both as an orchestral composition by itself and in its relation to what transpires on the stage—in short, a musician who had the power of saying anything he wanted to say, and saying it with "complete and matchless expressiveness." The interpretation was of a high order. Enthusiasm was eloquent and tremendous, and the star of the evening was conductor Gaubert and the orchestra. It was inspired work from the first note to the last. Pernet (L'Étranger), Germaine Lubin (Vita), and Le Clezio (André) were also acclaimed. L'Étranger is not "easy" music, and its present public success in Paris is one of the most encouraging indications seen on the musical barometer in a long time.

POUR LES MORTS PLEASES PARIS

The past week's musical pleasures were mainly orchestral, and quite refined they were, too. Every Saturday and Sunday bring us a minimum of nine major symphony concerts—an extraordinary opportunity to hear the established repertoire and creations, not to forget a great variety of conductors and soloists. The local bands are playing better than ever and, it is pleasant to report, are drawing large audiences. The taste for good music, despite its detractors, is very much alive and one's plumed hat sweeps the ground before these orchestras which turn such a brave front to present difficult conditions, so that music shall not perish from the land.

The Colonne Orchestra, conducted by Paul Paray, gave the first Paris audition of Pour les Morts, by Paul Le Flem. The work, composed about fifteen years ago, had its world première in the United States under Vincent d'Indy and was later performed in France, at Angers and Strasbourg. Pour les Morts has something with which the greater part of our modern composers are apparently "on the outs"; that is, sincere and real emotion, simplicity and formal perfection. Two principal themes extensively developed, and refined, vibrant orchestration produce an atmosphere of meditative serenity beautifully consistent with the author's purpose given in the title. Le Flem—one of the most charming of Frenchmen and confrères—is not only a composer but also interested in many other musical activities. He is, for instance, director of the choral society Les Chanteurs de Saint-Gervais, does musical criticism for a Parisian daily, and is teacher of counterpoint at the Schola Cantorum. He is a pupil of Lavignac, Ganaye, Roussel and d'Indy, and holds the University degree *licencie en philosophie*. Among his compositions are chamber music, works for piano, voice and choir, and—wider in scope—Aucassin et Nicolette, Chantefable, a symphony, a "triptyque symphonique," and a Fantasy for piano and orchestra.

NEW PIANO CONCERTO HEARD

The Lamoureux Orchestra, conducted by Freitas-Branco, gave the première of concerto No. 3, op. 23, for piano and orchestra, by Filip Lazar, Roumanian composer. The composer played the piano part. The work was written last summer and is dedicated to Arthur Rubinstein. Conceived in the traditional form of a theme followed by six variations and a conclusion, Lazar's third concerto is in the concerted style, the principal instrument being used not as a vehicle for the display of pianistic virtuosity but as a

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Twelfth Opera Series Begins Auspiciously in San Francisco

Bartered Bride Sung by Cast Including Rethberg, Chamlee, Windheim and Gandolfi—Hertz Conducts—Brilliant Audience Accords Ovation to Principals

By CONSTANCE H. ALEXANDRE

SAN FRANCISCO, CAL.—It was a happy relief to habitual "first-nighters" that Smetana's The Bartered Bride rather than Aida, which has served to inaugurate so many of our opera seasons, was selected by the San Francisco Opera Association to usher in its twelfth annual season. This event took place on November 14. For months in advance the Memorial Opera House had been sold out, and a more distinguished and fashionable assemblage has never been seen at this temple of music—not even two years ago when it was inaugurated. The atmosphere throughout the entire house was charged with excitement. The scene was one of mingled color, luxury and gaiety. As always, the opening of the opera proved the outstanding social event of San Francisco's music season.

For the first time in the history of the San Francisco Opera Company, its director-general, Gaetano Merola, did not enjoy the distinction of conducting the introductory performance. This honor was transferred to his popular colleague, Alfred Hertz, who, during his régime at the Metropolitan Opera House, had conducted Smetana's gay and melodious folk opera many times.

Judging from the reaction of the public, The Bartered Bride, produced in San Francisco for the first time upon this occasion, made a distinct hit. Each singer turned out to be excellently cast and each and every one of the protagonists made a personal impression not only as singers, but also as comedians of the first order.

ARTISTS WIN TRIBUTES

Elisabeth Rethberg, luscious-voiced as ever, sang the rôle of Marie. Mme. Rethberg has appeared here in opera many times, but even a stretch of memory cannot recall such magnificence and splendor of vocal tone. Her achievement was almost bewildering because of her faultless technic, musicianship and genuine classic style. Her conquest was complete.

Mario Chamlee finds the dashing Hans one of his happy rôles. Chamlee is, first of all, an artist and a singer—one who does not play to the gallery. He is a comedian of the first rank and in a part such as Hans, he is in his element. Chamlee possesses a tenor voice of fine quality and he sang his music skillfully.

The Wenzel of Marek Windheim was truly a classically humorous characterization. He never lost an opportunity to get laughs from his audience, yet his remarkable impersonation was never out of proportion. The famous stammering song brought Windhem a well deserved ovation.

Louis D'Angelo's mellow and virile bass won him applause in the character of Kezal, the marriage broker. He sang it well and acted with fine comedy.

Excellent bits of singing and acting were provided, in smaller rôles, by Alfredo Gandolfi, Edna Elizabeth Smith, Jack Howell, Eva Gruninger, Hans Taenzler, Lillian Clark and John Ellis.

Chorus Master Antonio Dell'Orefice deserves great praise. The chorus under his instruction did marvelously good work. The very difficult chorus at the close of the first act was perfectly sung.

Stunning Czech dances arranged by Adolph Bolm were decided features of the performance. The solo parts were cleverly danced by Carla Bradley, Irene Flyzik and Nicholas Vasilieff.

Mr. Hertz surpassed himself in this opera. After the brilliant overture, the audience tendered him and his men an ovation. Throughout the opera, he was a potent fac-

(*Continued on page 8*)

Amsterdam Concertgebouw Has Brilliant Inaugural Programs

Bruno Walter Starts Orchestral Calendar—Symphonic Fantasy by Kurt Weill in Première—Dusolina Giannini and Szigeti Acclaimed as Soloists—Triumphs for Menuhin and Harold Bauer in Recital

By EVELETH VAN GEUNS

AMSTERDAM.—On the first Thursday evening in October the winter's musical season had its official opening at the Concertgebouw. Bruno Walter conducted the orchestra, his offerings being Mozart's symphony in G and Mahler's fifth symphony, two scores which doubtless occupy a high place in his affections. That Walter is especially renowned for his sensitive and deep understanding of both these masters could be well appreciated by anyone who heard the concert, and the success which greeted both eminent conductor and his men was of overwhelming proportions.

Enthusiasm reached an even higher pitch at the following performance when Brahms' fourth symphony was played and Sergei Prokofieff gave fresh evidence of being a master pianist with his third concerto. The Symphonic Fantasy by Kurt Weill was given its first hearing and proved to contain much technical skill in its instrumental handling but a sad lack of originality. The seventh symphony by Jean Sibelius (much too long for what it has to say), Moussorgsky's Scenes from an Exposition and Tschaikowsky's violin concerto presented by Erica Morini were the items listed at a Sunday afternoon concert under Walter. The brilliant clearness and warmth of the young violinist's playing won her enthusiastic applause. Other soloists of high rank who have appeared with the orchestra are Dusolina Giannini, entrancing us with arias by Mozart and Bellini; Joseph Szigeti, whose Mozart concerto was of the purest and noblest clarity, and the young pianist Franz Osborne, who at his first appearance here won all with his masterly Beethoven concerto (the fourth).

MENUHIN AND BAUER FÊTED

Among recitalists Yehudi Menuhin heads the list and his program, a Mozart concerto, a Bach partita and other shorter numbers, swept his huge audience to the highest point of enthusiasm. Harold Bauer, who has been absent from our recital stage for something like a decade, returned and was re-discovered, so to speak. We were fascinated all over again in contemplation of the inexhaustible amount of musical qualities laid before our wondering ears. In an originally combined program of Bach, Brahms, Schubert, Schumann, Ravel and Franck, this musician filled us anew with amazement at his glorious art.

Some attention was attracted by the piano evening given by George Chavchavadze, whose title of Russian Grand Duke was perhaps a reason for the more than usual interest accorded to a début. Happily, enough can be said in praise of the performer's accomplishments to save the audience's reputa-

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Metropolitan to Open Season with Aida

Restoration of Der Rosenkavalier During Second Week—Don Pasquale and La Serva Padrona Substituted for Il Matrimonio Segreto—Kirsten Flagstad, Norwegian Soprano, Engaged

Giulio Gatti-Casazza, general manager of the Metropolitan Opera, has announced that the twenty-seventh season of the organization under his management will open on December 22 with a performance of Verdi's Aida. The production is to be conducted by Ettore Panizza, making his first appearance with the company. The chorus master is Giulio Setti; the ballet mistress Rosina Galli, and the stage director, Armando Agnini. Artists in the cast are Elisabeth Rethberg, Maria Olszewska, Lillian Clark, Giovanni Martinelli, Lawrence Tibbett, Ezio Pinza, Louis D'Angelo and Giordano Paltrinieri. The *première danseuse* will be Rita De Leporte.

On Christmas Day there is to be a special holiday performance of Humperdinck's Hänsel and Gretel, with the following artists: Queena Mario, Editha Fleischer, Dorothee Manski, Henriette Wakefield, Pearl Besuner, Dorothea Flexer and Gustav Schützendorf. Mr. Riedel will conduct. Wagner's Die Walküre will be given on December 26. Thursday afternon (December 27) there is to be a special performance of Massenet's Manon for the benefit of Sir Wilfred Grenfell's Medical Mission in Labrador, with Lucrezia Bori, Richard Crooks, Giuseppe De Luca and Leon Rothier in the principal rôles and Louis Hasselmans conducting.

Thursday evening a performance of La Gioconda, with Rosa Ponselle in the title part, is scheduled to commemorate the centenary of the birth of the composer, Amilcare Ponchielli.

In the second week there will be a performance of Richard Strauss' Der Rosenkavalier with Artur Bodanzky as conductor and Wilhelm von Wymetal, Jr., stage director. The principal artists in the cast will be: Lotte Lehmann, Maria Olszewska, Editha Fleischer, Emanuel List and Gustav Schützendorf.

(*Continued on page 7*)

THE RESTORATION OF BORIS GODOUNOFF

By NICHOLAS ALEXIEFF

THE publication by the State Musical Publishing Department of the U. S. S. R. of the complete edition of the piano and orchestral scores of Moussorgsky's Boris Godounoff, containing all the composer's outlines, sketches, episodes and variants, edited by Prof. P. Lamm in 1928, should put an end to the controversy among musicians, already more than a quarter of a century old, regarding the extent of the corrections, or rather mutilations, made by Rimsky-Korsakoff in the greatest work of a Russian musical genius.

An examination of the motives and circumstances under which Rimsky-Korsakoff undertook the remaking of Boris, is beyond the scope of this article. Such treatment of this material would ordinarily be contained in a psychological and creative biography of Rimsky-Korsakoff.

If he had limited himself to mere alterations in Moussorgsky's orchestration, then in all probability his work might have deserved the gratitude of future generations. Yet, the professor's zeal for finding errors was unable to stop at the correction of Moussorgsky's orthography or obvious slips of the pen, but went so far as to alter, in a radical way, almost the entire harmonic structure of Boris, adding also a number of rhythmical and melodic changes, thereby distorting the intentions and style of the composer.

Rimsky-Korsakoff for some reason limited himself in his version of Boris to the printed piano score only, which was published by Bessel in 1874, although he had at his disposal all of Moussorgsky's manuscripts. And even in this score he made a number of cuts, though of an insignificant nature.

But the piano score of 1874 can by no means be considered a complete version of Boris. It was hastily compiled for the first performance. The composer's ardent desire to satisfy the requirements of the management of the Imperial Theatre, plus the excitement and indignation concerning the cuts necessary owing to the lengthiness of the opera, and lastly the impossible conditions of the censorship at that time, all contributed to make this score unreliable.

Moussorgsky therefore was led to compose for, and add to Boris, less interesting and secondary episodes (such as the scene in Marina's dressing room) and was forced to cut out vital parts of the complete and closely knit musical drama.

What Rimsky Did

The result of all such procedures was the omission of all of the following important scenes from the piano score of 1874, as compared with the complete authentic version. These scenes, being very essential for the whole conception of the drama and containing some pages of beautiful music, have till now remained unknown to the general musical public:

(1) The end of the scene in Novo-Dievitchy Monastery.

(2) Pimen's narrative about the Czarevitch Dimitri's murder in the scene of the cell.

(3) The entire mob scene on the Red Square in front of the Cathedral of St. Basil, the Blessed, in Moscow.

(4) The manifesto of Boris, read by Schelkalof, before the beginning of the Council of Boyars.

A number of more or less important cuts, especially of Shouisky's part, were made in the score of 1874, in addition to those listed above.

The Coronation scene and the scene of the people's riot at Kromy (the two musical and dramatical summits of the entire work) were subject to the greatest mutilation of Moussorgsky's intentions and style from the destructive harmonic and rhythmic alterations made by Rimsky-Korsakoff.

The following figures give one an idea of the extent of the omissions and changes made in the 1874 edition by Rimsky-Korsakoff and of the magnitude of his distortions. The total number of measures of music in Rimsky-Korsakoff's version of Boris is 4,265. Of this number, 3,580 measures underwent changes of more or less significance, i. e., 84 per cent. About 425 new measures are disclosed, i. e., ten per cent of the entire music of Boris known so far.

Only by comparing every line of the piano score of Boris in Rimsky-Korsakoff's version with the original manuscript is it possible to judge the magnitude, quality and dramatic meanings of the changes and cuts.

MODESTE MOUSSORGSKY,
from a painting by J. Repine.

So minute an analysis is not my aim. This would require an extensive work in itself. Let us survey only briefly the original material in order to re-establish and rediscover the authentic musical and dramatic conception of Boris.

The first and principal performer in that opera, in accordance with the author's original intention, is "The People." The personal tragedy of the Czar, Shouisky's intrigue, and the Pretender's adventure appear to be dramatic episodes of a secondary nature in the original conception of the drama. Of first importance in the original version, is the basic social conflict between the Royal Power and the People, which caused the Russian revolution in the beginning of the seventeenth century. It is primarily a drama of the people, rather than an individual tragedy of the Czar.

In the version of Boris thus far considered authentic, the following is the dramatic action of the prologue: Under pressure of whips, the people are forced to choose the Czar. They disperse in silence immediately after the religious and comforting chorus of the wandering mendicants. They behave as though reconciled to their forced choice, apparently convinced by Schelkalof's speech and appeased by the singing of the monks.

At the ending of this scene, in the newly discovered version, the people remain on the stage after the departure of the wandering mendicants, critically discussing what has happened and disperse only after the police officer orders them to appear in the Kremlin on the following day. The mob disperses with the remarks: "Oh well! They keep us hard at work. And why the Kremlin? If we must shout, no matter where we shout. All the same to us." The first scene of the prologue, in its original version, ends with the same sad melody in C sharp minor, which is also the opening theme of the entire drama. The repetition of this melody in its original key sets the dramatic mood for the whole work and renders the tonal plan of this entire scene more significant.

Out of the second scene of the prologue —the Coronation scene—Rimsky-Korsakoff made a sumptuous and pompous "grand-opera" spectacle, similar to the finale of Glinka's The Life for the Czar, which contained choruses, worked out in fugue form and with prepared modulations and accentuated cadences in accordance with all the rules.

In the original Moussorgsky version, the mood of the Coronation scene is derived directly from the words of the people, at the end of the preceding scene: "If we must shout, no matter where we shout. All the same to us." The glorification of the Czar by the people is involuntary; the scene has an official and forced character. The chorus' singing of the "Glory" is passive and discordant, thereby forcing the boyars to take up and support the people's voices. Had Moussorgsky considered the "Glory" necessary to the action of the drama? For there is no doubt that he could, if he so wished, write a powerful and dynamic "Glory." It can be concluded that he did not deem it necessary to the action of the drama. The Coronation scene sets the mood as one of somber presentiment, for the people and for Boris. It is such a framework that the monologue, "My soul is sad," attains its full dramatic significance as the emotional centre of the entire scene.

Other Dramatic Transformations

Furthermore, the original version clarifies the dramatic importance of the Cell scene, which in the Rimsky-Korsakoff version was vague from a dramatic point of view. In this scene Pimen relates to Grigory, in a deeply expressive narrative, the murder of the Czarevitch Dimitri and the terrible wrath of the people against the murderers, who confessed having been inspired by Boris himself. Thus, Grigory (as well as the audience) learns directly from the witness of the murder, about the secret crime of the Czar. In Rimsky-Korsakoff's version this crime is mentioned only vaguely, and one is only able to guess at the possible origins of Boris' personal tragedy. The dialogue between Pimen and Grigory distinctly loses part of its dynamic force due to the absence of this episode which is organically bound up with the development of the entire drama. Pimen's monologue is pregnant with truth, excitement, and a violent exactness of phrase. It is one of the best monologues written by Moussorgsky. In this narrative the theme of Dimitri appears for the first time, whereas in the Rimsky-Korsakoff version it occurs unexpectedly in an altered form and is connected with the personality of the Pretender, rather than with Czarevitch.

The character of Shouisky is entirely changed by the insertion of the newly discovered parts. In the Palace scene, and also in the scene of the Boyars' Council, the part and personality of Shouisky grow in stature. He becomes almost equal in importance to the figure of Boris. Shouisky is no longer the small intriguer, nor a serving secretary, but a clever and strong enemy, a boyar, a member of an illustrious race, who, injured by the Czar, seeks revenge for his humiliation.

In the authentic version of Boris, Shouisky brings the Czar the tidings about the Pretender only after a lengthy and strained interview with Boris. Two deadly enemies meet face to face and hardly restrain themselves from physical blows.

In Rimsky-Korsakoff's version, the people (after the coronation) disappear and do not participate as an actively creative force in the development of the tragedy, till the mutiny scene at Kromy. Rimsky-Korsakoff put the Kromy scene before the scene of the death of Boris. He finishes the tragedy with the death of the Czar, thus changing the centre of gravity of the entire musical drama to the tragedy of the Czar's conscience.

Important Tableau Restored

The newly discovered and completely independent scene on Red Square in front of the Cathedral of St. Basil in Moscow, has extremely important significance to the development of the main action, for in it is powerfully advanced to the first plan the basic idea of Moussorgsky's entire masterpiece—the conflict between the Czar and his people.

In this scene the people at first joyfully welcome the news of Dimitri's approaching troops. When Boris steps out of the cathedral, the people meet him with awful lamentations and moans for bread: "Bread, bread! We are starving! Give us bread for Our Lord's sake!" This is one of the most overwhelming choruses Moussorgsky has ever written.

After the meeting with Shouisky, Boris appears face to face with his still more frightful enemy—the hungry and mutinous Moscow people. In the roar of the hungry crowd there is now no trace of humiliated and servile "Glory"; one now hears menacing rumblings of the revolt scarcely to be restrained. Boris is compressed by iron clutches from two sides: in the palace by Shouisky's intrigue, and in the land by the people's hatred; and it becomes clear that his ruin is inevitable.

The musical merit of this scene is incontestable. Its distinctive quality is peculiar to Moussorgsky, who alone was able to express in music the feelings and moods of the masses with exceptional veracity and artistic simplicity.

The mob scene on Red Square is unique in the whole province of musical drama.

Omissions in Council Scene

In Rimsky-Korsakoff's version the scene in the Boyars' Council begins without any apparent reason, with the words of the boyars: "Well, let us vote, boyars!" For what reason, and in answer to what, is completely obscure.

The newly discovered opening of this scene—the Czar's manifesto to the boyars, is read by Schelkalof and contains the announcement about the Pretender. Apart from its musical-dramatic merits, it gives harmony and logic to the following scene and explains the anxiety and agitated concentration of the members of the Boyars' Council in face of the danger menacing the Empire.

The restored cut following the chorus of the boyars in their dialogue with Shouisky emphasizes still more the important part of Shouisky in the whole intrigue, connecting his intentions with the people's dissatisfaction against Boris, which Shouisky guessed and provoked.

In the scene of the people's mutiny at Kromy with which, according to Moussorgsky's device, his musical drama has to end, Rimsky-Korsakoff altered the ingenious music of the people's chorus into a routine operatic form just as unceremoniously as in the Coronation scene.

(*Continued on page* 15)

Philadelphia Orchestra in Stage Production of Carmen

Smallens Conducts Colorful Performance of Bizet Opera—Scenic Features and Work of Vocalists Appeal—Jonás, Stueckgold and Martini Applauded in Recitals—Clarke Conservatory Gives Benefit Concert

PHILADELPHIA.—The second opera to be presented by the Philadelphia Orchestra Association was Carmen. This sparkling and ever popular opera was given on November 9, 10 and 13, in the Academy before large and enthusiastic audiences.

The new scenery, revolving stage, magic lighting, bright new costumes, and revolutionary visual effects contributed to make this the most convincing opera performance that Philadelphia has seen in a long time. The many incongruities which are usually unavoidable in operatic presentations were happily absent, and the singers were completely in command of the dramatic and vocal demands.

Bruna Castagna has a voice eminently suited to the part, and her dramatic talents are remarkable. She brought out the many varying emotional elements which take place in the flirtatious heart of the cigarette girl, with amazing artistry. Her singing was a joy throughout, and brought forth spontaneous applause.

Armand Tokatyan, as Don José, was equally fine. His vocal talents are well known, and he employed them to the best advantage. Dramatically he was also convincing in all scenes, and carried his audience with him through the entire opera.

Ruby Mercer as Micaela was pleasing, visually, and her singing was splendid. Her solo in the third act was excellent and was warmly received.

Carl Schiffeler as Escamillo, Albert Mahler as Remendado, Abrasha Robofsky as Dancaire, Thelma Votipka as Frasquita, Georgia Standing as Mercedes, Norman Cordin as Zuniga, and Wilbur Evans as Morales were all fine in their respective parts, both singing and acting with assurance.

CONDUCTOR WINS SUCCESS

Alexander Smallens, the conductor, did much to make the performance a success, keeping the orchestra sufficiently subdued during the solo parts, yet bringing out the beauties of the orchestral score, and of course, with the entire Philadelphia Orchestra at his command, it was not strange that the performance gained much thereby.

A pleasing feature was the use of boys in the first act for the crowd of street boys. These boys were from the Charles E. Bartlett Jr. High School and took their parts splendidly.

The revolving stage was used with fine effect in the first act, presenting the Court of the Guard House, then the Square in Seville and then the Interior of the Cigarette Factory. In the second act also it proved more convincing than the old way, for the Garden of the Inn was presented and then the Smuggler's Room Inside the Inn. The scenery of the third act depicted a deep gorge looking out upon the water, with a high bridge from one side to the other, over which the smugglers were seen to pass before they came down to the front of the stage. The last act again used the revolving stage to show the Outside of the Arena and at the last moments, the Interior of the Arena where Carmen had sought refuge.

Dr. Herbert Graf was again the stage director, having acted in that capacity for the initial opera performance of Tristan and Isolde. High praise is due him.

The ballet was arranged by Rita De Leporte, who was première ballerina in two dances of the fourth act, being assisted by Arthur Mahoney and the *corp de ballet*. Jessie Rogge was excellent in the Gypsy Dance of the second act. The chorus work was also good throughout. This chorus is under the direction of Konrad Neuger.

MUSEUM CHAMBER MUSIC CONCERT

The seventh season of chamber music concerts under the artistic direction of Dr. Louis Bailly, and presented by the Curtis Institute of Music at the Pennsylvania Museum of Art on the Parkway, was auspiciously opened on November 11 by students of the Curtis Institute.

The Casimir Quartet, composed of Charles Jaffe and Eudice Shapiro, violins; Virginia Majewski, viola; and Victor Gottlieb, cello, gave a good performance of the Dohnányi quartet in A, op. 33. Eudice Shapiro, violin, and Joseph Levine, piano, were excellent in their execution and interpretation of the sonata for violin and piano by Lekeu. Miss Shapiro has a tone of beauty and an artistic conception of the composition.

The Brandenburg concerto No. 2 in F for trumpet, flute, oboe and violin soli, piano and strings ensemble, by Bach, was finely given by Samuel Krauss, trumpet; Harold Bennett, flute; Harold Gomberg, oboe; Nathan Snader, violin; Zadel Skolovsky, piano, and an ensemble of nine, conducted by Dr. Bailly.

LECTURE-RECITAL BY ALBERTO JONÁS

Alberto Jonás, newly appointed director of the piano department at the Combs College of Music, gave a lecture-recital in the concert hall of the institution on November 13, assisted by Elizabeth Hipple, concert pianist and assistant to Mr. Jonás.

Mr. Jonás' Pedagogical Reflections on How to Gain Success as a Pianist were instructive and entertaining. This talk was followed by a group of four compositions played by Miss Hipple. They were étude op. 25, No. 7 and scherzo in C sharp minor by Chopin, Rubinstein's Barcarolle in G, and the Liszt rhapsodie No. 6. Miss Hipple revealed a tone of depth and brilliance. She was obliged to respond with an encore to the enthusiastic applause.

After a short intermission, Mr. Jonás pleased his listeners by his playing of four of his own compositions—Evocation, Humoresque, op. 21, No. 2, nocturne, op 21, No. 3, and a concert transcription of Schubert's Marche Militaire No. 3, with interpolations of Marches Militaires Nos. 1 and 2, op. 21, No. 6. An encore was also given after this group.

Three compositions for two pianos, freely arranged for two pianos by Mr. Jonás, were finely performed by Miss Hipple and Mr. Jonás. Scherzo by Reé, Andante Cantabile by Schutt, and Marche Hongroise by Kowalski, closed a brilliant recital.

The Clarke Conservatory of Music presented a benefit concert for the Blind Relief Fund of Philadelphia in Witherspoon Hall on November 13.

Margaret Anders, soprano, and Marie Hermley, contralto, opened the program with a group of three duets, the Flower Song from Madam Butterfly (Puccini), 'Tis Evening from Pique Dame (Tschaikowsky), and Come Malika from Lakmé (Delibes), accompanied by Ruth Buroughs.

Mabel Rippel, pianist, pleased with the Sleigh Ride of Tschaikowsky, and the Chopin waltz in E minor, also the first movement of the Saint-Saëns concerto in G minor, with Miss Buroughs playing the second piano part.

Edwards Hobbs, tenor, was heard to advantage in Dawn by Curran, Trade Winds by Keel and On Away, Awake Beloved by Coleridge-Taylor.

William Carboni, violinist, exhibited skill in his playing of En Bateau and Minstrels by Debussy, Pantomine by Falla-Kochanski and Pantoum by Pascal.

A quartet composed of Margaret Anders, soprano, Marie Hermley, contralto, Arthur Guy, tenor; and J. Harry Tipping, baritone, did good work in four numbers—Pilgrims Song (Tschaikowsky), Dusk of Night (Arkhangelsky), Alas! That Spring Should Vanish with the Rose (Liza Lehmann) and They Say the Lion and the Lizard Keep the Door, of the same composer. Miss Buroughs was the accompanist of the evening and gave sympathetic support to all the performers.

Mrs. Kennedy, founder and secretary of the Blind Relief Fund of Philadelphia, gave a short talk regarding the work of the organization.

PHILADELPHIA ORCHESTRA PROGRAM FOR YOUTH

The second of the "Youth" concerts of this season was given by the Philadelphia Orchestra, Leopold Stokowski conducting, on November 14, in the Academy of Music, before a capacity audience.

Borodin's overture to Prince Igor was the opening number, followed by Debussy's Danse Sacre and Danse Profane, featuring Marjorie Tyre, harpist of the orchestra, as soloist. Miss Tyre gave a demonstration of superb harp playing, and was greeted with

(*Continued on page 25*)

Detroit Symphony Orchestra Begins Season with New Financial Security

Gabrilowitsch Conducts Program of Contrasted Content Including Brahms Symphony and First Local Hearing of Respighi Bach Arrangement—Broadcast Series of Orchestra Enlists Eminent Soloists

DETROIT, MICH.—The inaugural concert of the 1934-35 season of the Detroit Symphony Orchestra in Orchestra Hall on November 1 was greeted by a happy audience which filled the theatre to capacity. One sensed in every nook the undercurrent of security and contentment that recent circumstances have made the successful continuance of the orchestra a certainty, and we need hardly comment on the satisfactory effect this would have on the morale of the players.

Prolonged and enthusiastic applause greeted Ossip Gabrilowitsch, conductor of the orchestra. The feeling of good cheer and holiday spirit prevailed all evening and was climaxed only with the presentation of flowers. The program, magnificently led, was versatile and tinged with that dignity and splendor expected at all times from a Detroit Symphony Orchestra performance. We heard Brahms' second symphony given its full due, as well as a first performance of Respighi's arrangement of a Bach prelude and fugue, a towering dramatic affair performed with fiery expression.

John Wummer, first flutist of the orchestra, made a gallant return as soloist after being absent a year. With a pure, bell-like tone he cast his magic spell over an audience who had genuinely missed him. His contributions were A Night Piece by Foote and Victor Kolar's Bagatelle, two charming compositions. Two lively Spanish works by Albeniz, Fete-Dieu à Seville and the Arbos arrangement of Triana from the Iberia suite, with modern harmonics, pleased the audience immensely. The Ride of the Valkyries concluded a gala night for the orchestra.

ORCHESTRA IN RADIO SERIES

The series of weekly radio concerts by the Detroit Orchestra under Victor Kolar, sponsored by Henry Ford, had the Metropolitan tenor Giovanni Martinelli as soloist on November 4. The hall was filled to the limit by invited guests. Martinelli's voice, if anything, is much more mellow today than in previous years and he exercised the same magnetism over an approving audience as in the past. Further soloists for the Henry Ford evening concerts by the Detroit Symphony Orchestra included on November 11, 18 and 25, respectively, the Revellers Quartet, Grisha Goluboff, violinist, Mr. Gabrilowitsch (as pianist), and on December 2, 9, 16, 23 and 30, respectively, Grace Moore, soprano, Efrem Zimbalist, violinist, Ezio Pinza, basso, Richard Bonelli, baritone, and Dusolina Giannini, soprano.

The Women's Association of the Detroit Symphony Orchestra held its fall meeting on October 29 in Orchestra Hall and presented a program built around Tristan and Isolde, to be the November 30 offering of the Detroit Civic Opera and the Detroit Symphony Orchestra. Edith Rhetts Tilton spoke on the construction of the opera and Muriel Kyle sang selections from the score. R. C. B.

IN NEXT WEEK'S ISSUE

ESTHETICS AND EPISTEMOLOGY OF MUSIC

PART I

By WADIM VON STRUCKHOF

Metropolitan Announces Winter's Plans

(*Continued from page 5*)

The first performance of the new American opera by John Laurence Seymour, In the Pasha's Garden, will take place in the fifth week. The opera will be conducted by Ettore Panizza and will have Lawrence Tibbett in the rôle of The Pasha. The young American soprano, Helen Jepson, who has been heard in broadcasts and concerts, will make her début on this occasion. The complete cast will be announced later.

NEW WORKS AND ARTISTS

In the second part of the season, in place of the previously annunced Il Matrimonio Segreto, Mr. Gatti-Casazza has decided to give a double bill composed of two masterpieces of Italian *opera-bouffa*: Pergolesi's La Serva Padrona (which is two centuries old, its first performance having been given in 1733), conducted by Vincenzo Bellezza, and Donizetti's Don Pasquale, conducted by Ettore Panizza.

Because Frida Leider has decided to remain in Europe for the coming season, Mr. Gatti-Casazza has engaged Kirsten Flagstad, Norwegian soprano of the Oslo and Bayreuth operas, to replace her. Two new assistant conductors, Adolfo Camozzo and Herman Weigert, have been engaged in place of Giuseppe Conca and Kurt Ruhrseitz, who have remained in Europe.

Louis Bailly Starts Chamber Music Concerts

Dr. Louis Bailly, in charge of the viola and chamber music departments at the Curtis Institute of Music, began on November 11 the seventh season of the concerts of chamber music sponsored by the Curtis Institute and open to the public at the Pennsylvania Museum of Art in Fairmount Park. It has been the aim of these concerts to present programs of the highest order, with many new works, first performances and compositions seldom if ever heard in concerts in America, because of the unusual combinations of instruments. The public has warmly responded to these concerts and attendance runs into the thousands. The four remaining concerts on December 16, February 10, March 10 and April 14 will present programs with the following compositions: Svendsen string quintet, op. 5; Mahler's Lieder eines fahrenden Gesellen; Spanish Carols by Nin; Duruflé's Prélude, Récitatif et Variations for flute, viola and piano; Concerto Grosso by Ernest Bloch; Balletto for string orchestra by Poglietti (1683); the Huré piano quintet; the Brahms string quintet, op. 88; Beethoven quartet, op. 18, No. 3; Zilcher's Marienlieder for voice and string quartet; Franck's piano quintet in F minor; Florent Schmitt's piano quintet; Mendelssohn's piano quartet, and Purcell's sonata for string orchestra.

Dr. Bailly also directs chamber music programs broadcast on a coast-to-coast network under the Curtis Institute.

Among several combinations of string players now under his charge, Dr. Bailly is featuring the Casimir Quartet—Charles Jaffe and Eudice Shapiro, violins; Virginia Majewski, viola; Victor Gottlieb, cello—who, in January, will give a performance at the Cosmopolitan Club in New York, playing Schönberg's Verklärte Nacht as part of the program. This work was performed at the final concert in the Pennsylvania Museum, last season, with the composer present.

Savoyards Extend New York Engagement

Richard Collett, managing director of the D'Oyly Carte Opera Company, has announced that the Savoyards will conclude their New York engagement at the Martin Beck Theatre on December 15. This will extend the present engagement three weeks longer than announced.

Originally the D'Oyly Carte Company came to New York for four weeks only. This time has since been extended to two additional months and when the engagement ends fifteen weeks will have elapsed and 121 performances will have been given—an extra performance being given for the American Stage Relief Fund.

During the final three weeks all the operas of the repertoire will be repeated, including Ruddigore, Trial by Jury, H. M. S. Pinafore, The Yeomen of the Guard, Patience, The Mikado, Princess Ida, Cox and Box, The Pirates of Penzance, Iolanthe and The Gondoliers.

Sevitzky Conducts Symphony by Stringham in Boston Concert

American Opus Featured in Second Program of Peoples Orchestra—Leonard Shure Gives Recital of High Merit—Rachmaninoff, Olga Averino and Monte Carlo Ballet Appear

BOSTON.—The Peoples Symphony Orchestra, led by Fabien Sevitzky, gave its second concert of the season at Jordan Hall on November 11, introducing to Boston the symphony in B flat minor by Edwin J. Stringham. This work, which the composer himself refers to as "Italian," because it was written while he was studying in Rome with Respighi some years ago, was inspired by various aspects of the Roman scene. Its robust sonorities were warmly applauded by the largest audience of recent seasons after a performance which delighted the composer. Mr. Stringham had to acknowledge the applause several times.

The program began with the overture to Oberon and proceeded to the Brahms Variations on a Haydn Theme. Paul Bregor was soloist in the Liszt E flat piano concerto, and elicited demonstrations of enthusiastic applause by the virtuosity of his performance. The orchestra and Mr. Sevitzky were similarly well liked. The fact that the audience was as large as it was makes the outlook of the orchestra considerably more hopeful than in recent weeks, when all sorts of discouraging factors, which the conductor could not possibly control, have discovered themselves. The summary of Sevitzky's work with this Peoples Symphony, indeed, is an extraordinary record of persistence and fortitude in the face of adversity, and of a dynamic ambition (in the best sense of the word) that will simply not be stopped.

LEONARD SHURE PLAYS

Another Boston artist is Leonard Shure, who played in Jordan Hall on the evening of the following day. Although Mr. Shure is only in his mid-twenties he is already an artist, not merely just another talented pianist. He has an enormous technic and a profoundly musical temperament. He played the Weber D minor sonata, a Mozart sonata in D major and four pieces of Chopin with a conviction that engrossed the listener as do the performances of only the top-notch artists. This was made all the more clear in spite of—or perhaps because of—the fact that the present attestant was frequently at odds with Mr. Shure's choice of expression. But when Mr. Shure does things that one does not like (as he did in the Weber sonata) they challenge rather than annoy or bore. Perhaps these are but the reflections of a listener too fussy, for a large audience greeted Mr. Shure's playing with effusive and prolonged applause. And after the extraordinary performance of the Chopin F sharp minor polonaise, which ended the announced program, few persons left their seats.

AVERINO CONCERT

Olga Averino, who is one of those rare birds—a musician as well as a soprano—sang at Jordan Hall on November 14 a program that gave wide range to her talents. It included songs by Schubert, Liszt, Borodin, Tschaikowsky, Levine, Rachmaninoff, Casella, Lully, Duparc, Falla, Loeffler and Ravel, and two vocalises by Saint-Saëns-Siloti and Ravel. The program, including as it did numbers in German, French, Italian and Russian, was as distinctive and distinguished as the singing. An audience similarly discriminating in character applauded Mme. Averino cordially. Her accompanist was Mary Shaw Swain.

MORNING MUSICALES OPEN

Sergei Rachmaninoff opened the series of six Boston Morning Musicales at the Hotel Statler on November 14. This remarkable series, now in its seventh season, is a tribute to the non-professional management, which has succeeded in selling out the concerts in advance—and at $25 for the series. Rachmaninoff, who had played in Symphony Hall a few weeks earlier, gave on this occasion an entirely different program, consisting of the first movement of the Mozart A major sonata, most of Debussy's Children's Corner, and various numbers by Gluck-Sgambati, Rachmaninoff, Chopin and Weber-Tausig. The audience was attentive and appreciative.

MONTE CARLO BALLET RUSSE

Although the visit of the Monte Carlo Ballet Russe of Col. de Basil does not fall strictly into the category of musical events, it has sufficiently overlapping interest for devotees of the concert hall to warrant mention. The company gave no less than eight performances in five days at the Boston Opera House, from November 13 to 17. Its repertoire for the present engagement included Aurora's Wedding, Children's Tales, Beau Danube, Sylphides, Boutique Fantasque, Prince Igor, Union Pacific, Scuolo di Ballo, Beach, Three-Cornered Hat, Les Presages and Petrouchka. The audiences applauded the performances with enthusiasm. Figures will tell perhaps better than anything else the degree of interest created by the company's coming: The box-office receipts for the five days were well over $30,000, perhaps closer to $35,000. There seems little doubt that Boston will be a stopping place when the company next visits America.

OTHER CONCERTS

The Apollo Club of Boston, probably the oldest men's choral organization in America, now led by Dr. Thompson Stone, sang at Jordan Hall on November 13, with the assistance of Meriel Blanchard, soprano. The program included numbers by Buxtehude, Sweelinck, Mozart, Beethoven, Duparc, Cui, Kountz, Sullivan, Handel, Carey-Wilson, Hageman, and a few anonymous composers.

The E R A Civic Chorus, led by G. Roberts Lunger, sang at the Gardner Museum on November 11. Russian, English and American numbers made up the program.

The F E RA Symphony Orchestra, led by Will Dodge, played pieces by Cherubini, Borowski, Franck, Gyhs, Rameau-Mottl and Bruneau at the Museum of Fine Arts on the same day.

Henry Hadley's New Earth was sung by the Winchester Choral Society, under the direction of J. Albert Wilson, at the First Congregational Church in Winchester, Mass., on the same day. The occasion was the Armistice Day celebration.

Rulon Robison, tenor, member of the faculty of the Longy School of Music, gave a recital under the school's auspices at Agassiz Theatre, Radcliffe College, on November 13, when a cordial and appreciative audience applauded his performances of songs by Fauré, Clair Leonard, Durante, Rameau, Falla, Rubinstein, Liszt, Schubert and various anonymous writers.

The concert of the Music Lover's Club of Boston at the Copley Plaza on the same evening was divided among the Haydn Harp Duo (Gladys Crockford and Kenneth D. Custance), Gladys De Almeida, soprano, and Heinrich Gebhard, pianist. The unusual program consisted of original compositions and arrangements by Mr. Gebhard.

Dr. Carl McKinley gave the first in a series of organ recitals sponsored by the New England Chapter of the American Guild of Organists at the Old South Church on the same evening. The program contained music by Bach, Corelli, Franck, Karg-Elert and the organist himself.

M. S.

Cleveland Applauds First-time Hearing Of Handel Composition under Rodzinski

Recital Roster in Ohio City Includes Appearances by Rachmaninoff, Severin Eisenberger and Lila Robeson

CLEVELAND, O.—At the fourth pair of symphony concerts, Artur Rodzinski again demonstrated the wide scope of his interpretative qualities. A first time hearing of Handel's Concerto Grosso for string orchestra in D minor was followed by the sparkling Petrouchka Suite of Stravinsky, which Rodzinski had introduced to Cleveland audiences on the occasion of his guest appearance two years ago. But the highlight of the evening was reached after the intermission when we were privileged to hear Brahms' second symphony. In this Rodzinski was at his peak; here was music to move his hearers profoundly. As far as memory serves, such showers of applause have never been heard after a Brahms symphony in this city. Rodzinski is educating Cleveland to Brahms-consciousness.

Sergei Rachmaninoff appeared at Public Music Hall for 3,000 music-lovers who were thrilled by the artistry of this pianist. Not within the last decade has he offered here a program of equal value: the Bach-Tausig toccata and fugue, Beethoven, Chopin, Liszt and his own compositions, all proved an exciting experience. Applause demanded extra numbers.

Whenever Severin Eisenberger appears on the concert stage here Cleveland is proud to boast of its possession. On the occasion of his Chopin evening at the Statler ballroom, he was greeted by a capacity audience whose enthusiasm grew as the evening progressed. Beginning with the Fantaisie through preludes, nocturnes, impromptus, mazurkas, barcarolle, polonaise, fantasie, variations and the C sharp minor scherzo, Mr. Eisenberger arrived at the B flat minor sonata which had stimulating majesty. A Schumann, a Brahms and a Beethoven evening is announced for three successive months.

FORTNIGHTLY CLUB OPENS SEASON

The Fortnightly Musical Club presented the first evening concert of the season in the form of a song recital by Lila Robeson, an artist of whom Cleveland may justly be proud. With Mrs. Harry L. Goodbread at the piano, who brought a sensitive understanding to her assistance, Miss Robeson gave a fine exhibition of Brahms, Hugo Wolf and Carl Loewe in the German group. An interesting group of rarely heard English songs by Charles Loeffler, Charles Griffes followed, while the last and most vivacious group was given over to the French (Chausson, Poldowski, Chabrier and Fauré). The artists were accorded a hearty reception by the large audience at Steinway Hall.

The Musical Arts Association announces five evenings of chamber music at the recital hall of Severance Hall, featuring the Cleveland String Quartet and the Woodwind Ensemble.

R. H. W.

Maier and Pattison Heard in Joplin

JOPLIN, MO.—Guy Maier and Lee Pattison, duo-pianists, appeared before a large and appreciative audience in the Fox Theatre, on November 14 in a well-balanced program characterized not only by their remarkably concerted playing but by the depth of feeling and the degree of mastery expressed in the separate numbers given. A particularly fortunate program selection was Pattison's Arkansas Traveler, a "back-home" number for many of the audience.

The artists were called back to the stage a number of times during the program and responded to the enthusiasm of the audience by giving three encores after their program had been completed.

It was the second presentation of the season on the All-Star Concert Series. The next number will be the Ballet Russe of Monte Carlo in January.

H. D. R.

Dalies Frantz to Offer New York Recital

Dalies Frantz, young pianist, who appeared in New York last January as soloist with the Philadelphia Orchestra under Stokowski, is to give a recital at Town Hall, New York, on December 1. Mr. Frantz also played last season as soloist with the Detroit and Chicago Symphony Orchestras, and with the Philadelphia Orchestra in Philadelphia. This season he is booked for a coast-to-coast tour including sixty-five cities in the United States and Canada, and will appear for the first time with the Portland (Ore.) and Kansas City (Mo.) Symphony orchestras on his Western tour. Following his engagement with the Chicago Symphony Orchestra last March, Mr. Frantz was reëngaged for two appearances with that organization, which he fulfilled on November 8 and 9. His present recital tour embraces Chicago, New York, Detroit, Philadelphia, Cleveland, Cincinnati, Columbus, Toronto, St. Paul, Omaha, Denver, Salt Lake City, Portland, Seattle, Los Angeles, Phoenix, Albuquerque, New Orleans, Little Rock, Nashville, Chattanooga, Birmingham, Atlanta and other cities.

Marguerite Potter Lectures

Marguerite Potter, contralto and founder of the New York Madrigal Society, gave a lecture-recital, The Romance of Speech and Song, before the New York branch of the League of American Pen Women on November 16. It is to be repeated on December 2 in the auditorium of the Y. M. C. A., Twenty-third Street branch, New York, and will be open to the public.

Reports Gain in Musical Interest in the West

Wilfrid Davis, San Francisco Concert Manager, on New York Visit, Tells of Increase in Concert Bookings and Audiences

A strong restoration of interest in music is indicated in the cities and towns of the Pacific Coast, according to Wilfrid Davis, concert manager of San Francisco, a recent visitor to New York.

"The general statement that the music situation is improving in the Far West may be substantiated by concerte facts. The concert bookings on the Pacific Coast for this season are four times what they have been for the past three or four years. This applies to the cities and to the smaller communities. The latter are, if anything, more optimistic than the metropolitan centres. Music clubs and concert organizations are extending the number of events in their series, and there is a definite increase in concert courses. Attendance at concerts has picked up decidedly over last season.

"To cite a few definite examples. San Jose, Cal., has just established a concert course for the first time since 1927. Sacramento is presenting eleven artists this year, as against two last year. Tacoma, Wash., has twice as many concerts as they had in 1933-34. Seattle, which had six last year, this year has arranged for fourteen. Portland shows an increase of about eight over last year.

"All these encouraging indications, so consistent and taking in so extensive a territory, are harbingers of an assured future for music in the region."

INFLUENCE OF RADIO AND FILMS

The conversation turning to radio and the talking pictures, Mr. Davis said that he did not believe that the movies would absorb many concert singers. "As for radio, I am sure that any artist who identifies himself too closely with the air waves gravely endangers his career. At the same time, I think every artist should make some radio appearances. The wise ones will strike the proper medium, and through their affiliation with broadcasting will increase their own audiences and at the same time stimulate the love of good music which happily is becoming more widespread. In my opinion, the most serious mistake an artist can make in his relations with the microphone is to lower the standard of his program. If he does, he disappoints his following among serious music-lovers. As for the listeners who prefer the cheaper type of entertainment, they would rather hear popular music presented by its own votaries. Let the concert musician abide by his own medium of performance, and thereby retain his own dignity and eminence, and that of his art."

M. L. S.

San Francisco Opera Season Inaugurated

(*Continued from page* 5)

tor in bringing out all the beauties contained in Smetana's score (which is replete with merry tunes and dance rhythms), never allowing his orchestra to drown the voices of the singers. After each act, Mr. Hertz was forced to appear with the principals before the curtain to share in the honors of the evening.

Stage Manager Armando Agnini gave a good account of himself. His grouping of the chorus was well planned. The choristers did not appear on the stage as so many sticks but acted meritoriously. Picturesque stage settings, costumes of brilliant hues and artistic lighting effects enhanced the splendor of the production.

If this performance of The Bartered Bride is a sample of what is to follow on the stage of the Memorial Opera House during the next three weeks, then it is safe to predict that the San Francisco Opera Company's twelfth annual season will make history for the organization.

Henri Deering Returns from Europe

Henri Deering, American pianist, returned on October 17 from a brief holiday in France and England. He went immediately to the Woman's College of the University of North Carolina, Greensboro, N. C., where he gave three conferences with the Music Teachers of North Carolina, a short recital at the chapel hour, and was one of the speakers in the sixth annual conference of Music Teachers. He returns to Greensboro (the Woman's College) in April to act as one of the judges in the sixteenth annual high school music contest.

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WEEKLY RADIO PROGRAMS

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Hanson Conducts American Composers' Concert in Active Rochester Fortnight

Tenth Season of Hearings of Native Scores Auspiciously Launched—Iturbi Directs Philharmonic Orchestra as Guest—Resident Forces Open Operatic Series with Madam Butterfly—Recitals Attract

ROCHESTER, N. Y.—Dr. Howard Hanson's tenth season of concerts of the works of American composers got under way with a brilliant program played by the Rochester Philharmonic Orchestra before an appreciative maximum audience. The list included three first performances.

The opening number was a suite of short musical paragraphs titled Symphonic Fragments, by a young Rochester composer, Herman Rudin. Impressionistic in treatment, the various sections attempt to paint moods induced by five words selected at random: puppet, landscape, facets, horizon, and allegory. Mr. Rudin's tonal palette proved equal to the experiment, and aided by interesting rhythmical devices the meanings of the several words were clearly expressed.

A pastorale, Bethlehem, by Burnet Tuthill, was well constructed and sustained a consistent mood, building up to an effective climax. An unusual feature was the prominent solo part allotted to the basset horn, a rich-toned ancient member of the clarinet group.

A notable première was that of Irving Landau's Sinfonietta. The two movements of this work, except for a few reminiscent snatches, were conceived with originality and a feeling for broad orchestral line which bespeak an unusual creative talent. Landau's brilliant orchestration could not conceal the slight tendency towards the verbose at times, but this fault is much less noticeable than in his Theme and Variations, played here last year.

Charles Loeffler's Pagan Poem again won popular acclaim with Sandor Vas as soloist. The program was brought to a close with a splendid performance of Burrill Phillip's frankly humorous Selections from McGuffy's Reader, the last section receiving a repetition by audience demand. A welcome aid in appreciation of these native compositions was Dr. Hanson's brief, informal remarks preceding each number.

The next concert in this series is scheduled for December 6 and will bring a first American performance of Pervigilium Veneris, a work for chorus and orchestra by Timothy Spelman, with the Eastman School Chorus assisting. Other items will be Dr. Hanson's suite from Merry Mount, and premier hearings of Herbert Inch's To Sylvanus, and variations for cello and orchestra by Marjorie Truelove MacKown. Allison MacKown, cellist, will be the soloist.

KROLL SEXTET IN RECITAL

An audience of staid chamber music devotees astonished itself into voicing resounding bravos when the Kroll Sextet made its initial appearance here, opening the Kilbourn Hall series of chamber music recitals. The unusual organization chose a program of works by Brahms, Schönberg, and Martinu.

The highest type of musicianship was evidenced by every member and by the ensemble as a whole. Rich, full-bodied forte string tone in the Brahms, flute-like harmonics in the Schönberg Verklärte Nacht, stirring Slavic rhythms in Martinu's sextet—all were equally perfect in conception and execution, and call for the critical superlatives of a Huneker. This group will find warm friends at any subsequent Rochester appearance.

ITURBI LEADS ROCHESTER PHILHARMONIC

José Iturbi, in his first local appearance as conductor, made a brilliant impression. After Beethoven's Leonore Overture No. 3, the Spanish *maestro* led the Philharmonic through the maze of Schumann's Rhenish Symphony. The remainder of the program, devoted to modern works, brought Dukas' Sorcerer's Apprentice, the Ravel Pavane, and La Mer of Debussy. Iturbi drew from the orchestra excellent effects in dynamic shades, and his readings had power and vitality. The flowing melodic line and feeling for the broad form, so evident in his pianistic art, were sometimes lacking in his orchestral interpretations, however. Always a popular personality in Rochester, Iturbi drew a capacity audience as usual.

In the first Philharmonic matinee concert of the season, George MacNabb carried off the honors for his brilliant performance of the Liszt E flat concerto. Mr. MacNabb's tone in the slow movement was velvety and smooth. Rippling cadenzas and virtuosic octave passages in the other concerto sections were performed in a sparkling, clean-cut manner that roused the audience to enthusiasm. In the remainder of the program Guy Fraser Harrison led the orchestra in Kramer's transcription of the Bach Chaconne, the Brahms third symphony and Enesco's blatant Roumanian Rhapsody.

CIVIC ASSOCIATION STAGES MADAM BUTTERFLY

The Civic Music Association's first venture into the field of grand opera proved highly successful with the production of Madam Butterfly. The principal rôles were filled by guest artists. Queena Mario made an excellent Cho-Cho San. Her vocal art was at its zenith. Naturally endowed with a remarkable voice, she displayed intelligence and musicianship in its use, which, coupled with her good dramatic sense, made her performance a charming one. Joan Peebles, a former student at the Eastman School, impressed with her sincerity and artistry. Her voice has an unusual rich timbre which blended exquisitely with Miss Mario's in their ensemble passages. Paul Althouse was Lieutenant Pinkerton. Alfredo Gandolfi was Sharpless. Inez Harvuot was Kate Pinkerton. Secondary rôles were successfully taken by Edward Van Niel, Nathan Emanuel, Richard Halliley, William Kimmel and Bobby Burbank. The chorus and orchestra won a deserved share of the audience approval. Guy Fraser Harrison conducted efficiently.

The opera department of the Eastman School presented acts from La Traviata and La Boheme as the first offering of the season. Inez Harvuot interpreted the part of Violetta in the Verdi opus with dramatic conviction and musical taste, although somewhat hampered by the mediocre quality of the score. In the last act of the Puccini work, Romolo di Spirito won applause for his fine singing of Rudolph. This young man has one of the finest tenor voices heard at the Eastman School in several years, and is constantly improving in skillful use of it. Laura Kellogg sang Mimi well, with a light, pleasing voice. Nicolai Konraty supervised an artistic production. Emanuel Balaban was the conductor.

Sergei Rachmaninoff appeared as recitalist in the Eastman Theatre concerts. Opening with a disappointing performance of the Bach-Tausig toccata and fugue in D minor, the artist also gave a reading of the Beethoven sonata, op. 10, No. 3. His hearers demanded many extra numbers.

Dr. Howard Hanson will lead the Eastman School Orchestra in its first public appearance of the season on November 27 in a program containing Sibelius' first symphony, March from the suite Karelia, also by Sibelius, and Debussy's Iberia.

CIVIC ORCHESTRA HEARD

In the first Civic Orchestra Sunday evening "pop" concert, Guy Fraser Harrison presented an interesting program including Wagner's March of Homage, Eight Russian Folk Songs by Liadoff, the Lento from Dvorak's American String Quartet and the final movement of Tschaikowsky's fourth symphony. An audience of gratifying size heard a soloist of exceptional ability in Kenneth Spencer, young Negro bass. Especially in his group of Negro spirituals did Mr. Spencer's resonant, rich voice prove pleasing. In the second Civic Orchestra concert, Irene Gedney gave a facile performance of the Tschaikowsky B flat piano concerto.

Don Anselm Hughes of Nashdom Abbey, Bucks, England, lectured before the student body of the Eastman School on the music of Henry IV and his circle. Reverend Hughes urged the reviving of the music of the Middle Ages in the modern concert halls. He illustrated his lecture by recordings of fourteenth century music. T. G.

Sold-out Houses Greet Artists at Milwaukee

San Carlo Opera Company Hailed in Ten Days' Engagement—Kathryn Meisle Starts Civic Concert Series—Stock Leads Chicago Symphony Orchestra in First Event of Winter

MILWAUKEE, WIS.—The music season in this city marked its first month with numerous sold-out houses which promise a banner year; the audiences have been the largest and most representative attending opening concerts since the onset of the depression.

The San Carlo Opera Company opened ten days of performances at Pabst Theatre with a sold-out house, and almost every production found all seats occupied. Fortune Gallo brought a good company, and with one or two exceptions the presentations were balanced and generally excellent. The opening performance was given on the first day of the state teachers' convention. However, the popularity of the opera here did not depend solely on this coincidence, for the second week was marked also by sold-out gatherings.

Outstanding work was disclosed by Ina Bourskaya, soprano, in Carmen; by Lucile Meusel, who thrilled her hearers in Rigoletto by the grace of her acting as Gilda and purity of her coloratura voice. A large delegation was present from Green Bay, Miss Meusel's home town, and the evening was a triumph for the young Wisconsin soprano.

Mostyn Thomas, Welsh baritone, was a capital Escamillo in Carmen, and Aroldo Lindi a fine Don José.

The company was not so happy in German opera and was severely criticized by the local press for a makeshift Tannhäuser. Chief Caupolican, tenor, was highly praised, however, for a first-rate realization of the part of Walther in every way. Dreda Aves also did admirable work in this opera.

Indicating that music conditions definitely have taken a better turn, were packed houses for the opening Civic concert series, for the first Chicago Symphony Orchestra concert and the Don Cossack Chorus program, which was also heard by an audience which bought every ticket available.

Kathryn Meisle, contralto, accomplished a success in the first recital of the Civic series at the Auditorium. Miss Meisle won her way with songs of sentiment and took her hearers by storm with dramatic excerpts from opera.

ORCHESTRAL WORKS DELIGHT

Frederick Stock's opening Chicago Symphony Orchestra program contained Beethoven's C minor symphony and a magnificent performance was given the work. The second half contained Enesco's Roumanian rhapsody and Dr. Stock's own arrangement of Paganini's Perpetuum Mobile, a *tour de force* for twenty-seven violins, which made a hit.

The Don Cossack Chorus, under the direction of Serge Jaroff, was presented as the second feature of the Arion series, and won their usual success with Russian folk music faultlessly sung. They were wildly applauded.

J. E. McC.

Radio City Music Hall Produces American Indian Opera

The current production at Radio City Music Hall of Dezso D'Antalffy's opera, Onteora's Bride, is based on an American Indian legend. It has to do with Chief Big Thunder, his daughter Wanata, who loves Onteora, but is to marry, against her will, an elderly warrior. The rivals race horses for her possession, and the white steed of Onteora loses, whereupon the two throw themselves from a cliff, but the Great Manitou produces a fierce storm and raises the lovers from the depths of the gorge. They rise on clouds, with the gorgeous sun as background, promising lifelong happiness.

FRANK KNEISEL

gives a New York recital in Town Hall on November 25. His program includes the Vivaldi concerto in A minor, Wieniawski's concerto in D minor, the Chausson Poeme and shorter numbers.

The music which Mr. D'Antalffy has written for this story, although often embodying modernistic harmonic patterns, has those qualities of thematic design which our ears recognize as truly indigenous to the native soil of our country. Strangely enough, the peculiar rhythmic jazz which permeates the score does not seem out of place, but enhances the spectacular presentation. Unusual orchestral writing is one of the merits of the score. Beautiful melodic passages are contrasted with enharmonic sections of barbaric color, and because of this contrast doubly effective.

From the opening Invocation in which the first twelve boxes are occupied by real Indians in full panoply who descend to the stage in Reinhardt fashion, until the final scene, when a red gold moon rises in the sky and the Indians dance with happiness, the operatic legend is a magnificent spectacle.

James Phillips acts as the able narrator, and Anne Jamison (Wanata) and Robert Weede (Big Thunder) sing the music allotted to them with finesse. Michael Bartlett (Onteora) and Don Cortez, who fills the rôle of the elderly warrior, acquit themselves splendidly.

Much of the success of this meritorious venture is due not only to Mr. D'Antalffy's consummate ability as a composer, but to Erno Rapee, who directs the difficult music expertly, and Leon Leonidoff, who staged the performance with eloquent taste.

Daily performances have drawn capacity houses, and there is promise of extension of the set time. F. W. R.

Alfredo Casella's European Appearances

Alfredo Casella sailed recently for appearances abroad, having fulfilled a number of engagements in this country since September 20. These included recitals with his trio at the Berkshire Festival, at Yale and Harvard universities, the White House in Washington, D.C., and at a birthday celebration for Mrs. Frederick S. Coolidge at the Library of Congress.

Mr. Casella and the trio will spend two weeks in Germany, give six concerts in Italy and after that tour England and Holland. He then goes to Russia alone to conduct in Moscow and Leningrad. Mr. Casella returns to America under the Arthur Judson management in January, 1936.

Fabien Sevitzky Presents Concert for Boston Rotary Club

BOSTON.—Fabien Sevitzky led his Young Musicians Orchestra and the vocal ensemble in a pleasing concert for the Rotary Club of Boston when that organization met recently in the ballroom of the Hotel Statler. Maria Koussevitzky, soprano, was the soloist, and she and Mr. Sevitzky's musicians were warmly received by the assembled Rotarians.

B.

Eunice Norton on Tour

Eunice Norton, pianist, who has been in New York arranging for her annual recital, left the city this week for engagements on tour. On November 22 she presented a program in Appleton, Wis., and, 27, will be heard in Oberlin, O.

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Toronto Symphony Orchestra Gains New Laurels in Opening Programs

Composition by Percival Price Has Première under Baton of Composer—Novelties by Sibelius and Walton Heard—John Charles Thomas and Harold Samuel Delight

TORONTO, CAN.—Of first importance to the music-lovers of this city is the transformation of the Toronto Symphony Orchestra from a body of players which presented performances of unequal merit to an orchestra which challenges comparison with some of the great orchestras in the United States. At its first concert on October 30 the orchestra gave unmistakable evidences of having been subjected to salutary discipline as well as having been accorded the boon of adequate rehearsals. The strings, always a notable body of players, have gained in richness of tone and clarity of playing while that bane of all but the very greatest orchestras, the wood-wind, has become infinitely more reliable.

It is no exaggeration to say that the orchestra's playing stunned the audience that listened to it. Perhaps the large attendance inspired the orchestra. During the summer Toronto has been treated to excellent performances of symphonic music at popular prices—twenty-five to seventy-five cents—and some fears may have been entertained that orchestral performances with an admission fee of $2.50 top might fail to attract a big crowd. Evidently, however, the popular-priced performances have stimulated a love for orchestral music and the challenge to greater perfection has benefited the work of the senior organization.

PRICE WORK INTRODUCED

The first concert opened with the Saint Lawrence Symphony of Percival Price, a local musician. This work had the unique distinction of being rejected as an exercise for the degree of Doctor of Music and of winning a Pulitzer travelling scholarship. This, the only smphony written by a Canadian composer to be given public performance, was heard at the opening concert of the Prom series. Opinions regarding its merits were sharply divided and partly because it was insufficiently rehearsed and partly because the composer's conducting was very naïve the conscientious listener decided to reserve judgment. On a recent hearing it appears that this symphony, despite evidences of earnest labor, is rather uninspiring music. The orchestration is amateurish and the thematic material lacking in imagination.

After the Price symphony the orchestra played the Polovetzkian Dances from Prince Igor with splendid dash and verve and followed with a really poetic performance of the Tschaikowsky Romeo and Juliet overture. But the success of the evening came with the playing of Weinberger's magnificent musical joke, the polka and fugue from Schwanda. Here Jovian wit and musicianship join hands with effect. The fugue, the subject of which is made from the jolly polka, work its ways through immense intricacies to a tremendous climax of sound.

The orchestra's second concert, November 13, confirmed the feeling that the orchestra is deserving of respectful attention from the most critical of musicians. The program was more conventional, opening with the Egmont Overture of Beethoven, followed by the rather hackneyed New World Symphony of Dvorak. Both works were brilliantly played. The novelties were the tone-poem Tapiola of Sibelius and William Walton's Portsmouth Point. The Sibelius is, of course, intensely serious music and needs to be heard several times before its beauties are comprehended. The orchestra overcame its difficulties with surprising ease. The Walton music is typically English; it is really an extended hornpipe harmonized in the modern manner. Its lusty verve and bluntness of statement make it an admirable number with which to close a program.

On November 8 that scholarly singer, John Goss, sang an admirable program at Hart House Theatre.

JOHN CHARLES THOMAS AND HAROLD SAMUEL HEARD

John Charles Thomas gave a song recital at Massey Hall on November 10. From the standpoint of pure vocalism, Thomas is one of the greatest artist in the world. You may not always like the songs he sings but as exhibitions of vocal skill at its highest they are irresistible.

That eminent Bach specialist, Harold Samuel, played at Eaton Auditorium on November 12. Mr. Samuel played the partita in G major, four preludes and fugues, a miscellaneous group and, finally, the Italian concerto. His playing evoked great enthusiasm from his audience. R. M.

Frances and Dorsey Whittington Play in Birmingham

BIRMINGHAM, ALA.—Frances and Dorsey Whittington were presented in a two-piano concert on November 13, under the auspices of the Young Musicians Group of the Birmingham Music Club, and the Junior League. Four years had elapsed since these artists appeared here in joint recital, but memories of their expert playing had evidently lasted, for Phillips Auditorium was filled with a large audience that rewarded each number they gave with enthusiastic applause. Perfect ensemble, a flexibility and elasticity which is most unusual, and the ability to breathe life into everything they do, are the outstanding qualities of the Whittingtons. Their program included the suite in D major, by Mozart; Variations on a Haydn Theme, by Brahms; gavotte and musette, by Raff; scherzo and waltz, Arensky; the Coronation scene from Boris Godounoff, Moussorgsky; Orientale, Debussy's only work for two pianos; and Ritmo, a colorful work by Infante. Encores included a repetition of the Arensky waltz, Schubert's March Militaire, and the Blue Danube Waltz.

Birmingham is proud of having the Whittingtons as resident artists, and directing the Birmingham Conservatory of Music. Mr. Whittington is also conductor of the Birmingham Civic Symphony Orchestra. A. G.

Cleveland Hears Ralph Leopold

CLEVELAND.—Ralph Leopold, pianist, was presented to music-lovers of this city on October 27 by Mrs. Charles Strong in a recital devoted to his transcriptions for piano of excerpts from Die Walküre by Wagner. In addition to playing the separate motives, he was heard in the Prelude to Act I (The Tempest), Siegmund's Love Song, Love Duet and Finale, Act I, Siegmund's Death Prophecy from Act II, Ride of the Valkyries, Scene between Brünnhilde and Sieglinde, Wotan's Farewell and the Magic Fire Scene. He received an ovation from the attentive audience. On October 31 Mr. Leopold appeared over the air as featured artist from WTAM (Cleveland unit of the NBC system), playing his own transcriptions for piano of excerpts from Die Walküre and Die Götterdämmerung. Before each number he made explanatory remarks. G.

Julia Peters' Third New York Recital

The third and last New York recital of the season for Julia Peters, scheduled for December 2, has been changed to December 28. Three unexpected and important engagements in the South have necessitated this postponement. Her program of Christmas music remains the same.

Atlanta Concert of Lawrence Tibbett Establishes Records in Attendance

Civic Auditorium Thronged with Enthusiastic Listeners for Baritone's Appearance in Series Under Auspices of Atlanta Music Club and Philharmonic Society

ATLANTA, GA.—The concert season here gained fresh impetus with the song recital by Lawrence Tibbett on November 9, when he received one of the greatest ovations ever accorded any singer in Atlanta's musical history. Mr. Tibbett has been a favorite ever since he first sang here as a member of the Metropolitan Opera Company and his frequent appearances since that time have become a tradition in the musical life of this city.

The reception accorded his recent concert, however, surpassed any previous one. Only two other singers have packed the city Auditorium to its capacity, and none has ever aroused more enthusiasm. Reminiscent of the days when the Metropolitan Opera turned the city into a gala festival every April, the noted baritone reaped a harvest of curtain calls that would warm the heart of any artist, no matter how seasoned.

In a well chosen program taken from the classics and later schools of composition, this artist delivered a powerful musical message through his vocal opulence, his clarity of diction, and his gift for vitalizing songs. So intense was the enthusiasm manifested that the walls rang with applause and calls for favorite songs continued until the dimmed lights and a closed piano persuaded the throngs gathered round the stage to leave.

Stewart Wille gave his customary fine support at the piano and won additional recognition in a group of piano solos for which he was given an encore.

Five thousand heard this concert, which was the second in the All-Star Concert Series, presented by the Atlanta Music Club and the Atlanta Philharmonic Society (Marvin McDonald, manager).

On November 20 the Atlanta Music Club presented the first in the series of evening programs, with Mrs. Charles Chalmers as chairman of the series. The music of Brahms and Dvorak was played by the following local artists: Lois Lewis and Helen Riley Smith, sopranos; T. Stanley Perry, tenor; Richard Holtzclaw, baritone; Claire Harper and Rose Thompson, violins; Priscilla Loemker, cello; Georg Lindner, violin; Hugh Hodgson, piano; Mrs. Charles Chalmers and Mrs. John Felder, accompanists.

EMORY LITTLE SYMPHONY HEARD

The Emory Little Symphony Orchestra gave the first of a series of Sunday afternoon concerts at Glenn Memorial Auditorium on November 18. This is the thirteenth season of concerts to be presented by the student orchestra of thirty-five pieces (Malcolm H. Dewey, conductor). Haydn's Military Symphony was the symphony played. Minna Hecker, soprano, was the guest artist, singing, Ah! non credea mirarti, from Bellini's opera Sonnambula.

The Musical Arts Trio, a local ensemble organization, fulfilled two recent engagements at Murfreesboro, Tenn., when they played for the Murfreesboro Woman's Club and the Tennessee College. The trio for piano and strings in F sharp minor by César Franck was the pinnacle of the program which, otherwise, was composed of solo and lighter ensemble numbers. The personnel of the trio is Isabel Mowha Bryan, piano; Geraldine Siegler, violin; Priscilla Warren Loemker, cello.

CLUB AND SORORITY EVENTS

The Thursday Morning Music Club (Mary Douglas, president) met at the home of Mrs. M. E. Patterson on November 11. A program based on the lives and works of Schumann and Chopin was presented with Winifred Bird Hopkins as the leader. Lillian Rogers Gilbreath and Lenus Daniell, pianists; Sarah Horne, soprano; Louise Brown and Mary Douglas, violinists, and Ruby Head Lewis, accompanist, gave the program.

The Mu Omega Chapter of Mu Phi Epsilon, national honor musical sorority, celebrated Founder's Day with a program in the chapter rooms in Cable Piano Building on November 13. Hugh Hodgson, pianist, was the guest artist on this occasion, presented by the president of the chapter, Florence Shearer Hutchings.

The Junior Division of the Atlanta Music Club (Mrs. Armond Carroll, chairman) gave the first student program of the winter at the Studio Arts Building on November 17. The following teachers who are members of the Atlanta Music Club were represented by pupils: Mrs. J. G. Addy, Lilly Allen, Mrs. Walter Bedard, Mrs. Armond Carroll, Lillian Caldwell, Lillian Rogers Gilbreath, Mozelle Horton, Jane Mattingly, Evelyn Jackson, Elizabeth Hopson, Clara Mae Smith, Nana Tucker, Elizabeth Tillman, Ruth Dabney Smith, Francis Mitchell, Mrs. M. E. Patterson, Mabelle S. Wall, Mrs. Morgan-Stephens and Lenus Daniell.

Earle Chester Smith began a set of descriptive piano recitals which will be given at intervals on Sunday afternoons during the season, in November. An æsthetic analysis of each piece played was given by Mr. Smith, thereby adding to the enjoyment of the program. M. S. W.

Portland, Ore., Applauds van Hoogstraten

Start of Orchestral Season Marked by Pronounced Enthusiasm—Don Cossack Russian Male Chorus and Fritz Kreisler Appear

PORTLAND, ORE.—Facing a near-capacity audience, the Portland Symphony Orchestra (Dr. Willem van Hoogstraten, conductor) began its twenty-fourth consecutive season with a brilliant concert on November 5 in the Municipal Auditorium. The program included César Franck's symphony in D minor; Dohnányi's suite, op. 19 (first time in Portland), and Weber's overture to Oberon. This is Dr. van Hoogstraten's tenth year with the orchestra. He was applauded vociferously, as were his seventy-three musicians. Preceding the concert a bronze plaque of Dr. Hoogstraten, made by Laurence King Fraley, local sculptor, was unveiled and placed permanently in the lobby of the Municipal Auditorium.

CONCERT SERIES LAUNCHED

Led by Serge Jaroff, the Don Cossack Russian Male Chorus delighted 4,500 listeners (largest crowd of the season) at the Municipal Auditorium. The Ellison-White Bureau (Frank E. Andrews, manager) will also offer John Charles Thomas, Josef Hofmann, Roland Hayes and other attractions.

Steers & Coman recently opened their thirty-third year at the Municipal Auditorium, presenting Fritz Kreisler. The violinist received a royal welcome. Carl Lamson officiated as accompanist. Steers & Coman have also booked Lucrezia Bori, Lawrence Tibbett, José Iturbi, Richard Crooks, and the Monte Carlo Ballet Russe.

J. R. O.

Cara Verson to Present New Causerie

Clara Verson, *pianiste moderne*, who returned from abroad several weeks ago, is preparing a new causerie on modern Italian music for her recitals in America this season.

Art Development in Smaller Centres Aided by Juilliard School of Music

Oscar Wagner, Assistant Dean of Institution, Tells of Widespread Activities under Its System of National Extension Work

The growing prominence of the smaller centres and communities in the general pattern of music in America is receiving timely recognition from the Juilliard School of Music. Oscar Wagner, assistant dean of the Juilliard School, made this increasing importance of music outside the large cities the topic of an interview granted to the Musical Courier.

"I agree thoroughly with those people who have said many times previously that the musical future of America lies chiefly in its small and medium-sized towns. It is natural that at present the most active but not necessarily the most important musical life should take place in half a dozen of the country's largest cities. The young musician who is to be a leader in the musical development of his home town wants to come to a city for the maturing and expanding of his musical outlook and ideas. While he is in the city, we who are spending our lives in music education must see to it that the importance of the work to be done in the small community is impressed upon him, and encourage him to return to it.

Change in Life of Small Towns

"The musical life in the small town has changed considerably in the last twenty years. When I was a boy I lived in a small town in the Middle West, and, while we were especially fortunate in having a few excellent resident musicians who had had their most advanced training in some of the world's capitals, I remember that the peak of our musical season was when the most widely-heralded artist came to us for a concert. Of course our chief activity was to avoid a deficit, which, by the way, we sometimes did.

"But the world moves on. We are not preparing musicians for the careers of twenty years ago; that is not enough. In the town where I lived, I am told there are now at least two string quartets made up of local residents, there is a large chorus, an orchestra which gives fairly regular concerts, and many other activities including an amazingly fine sort of musical kindergarten for very young children. Of course there are still concerts by visiting artists, but the chief musical life is carried on by the resident musicians, not by artists who are there for only one evening.

"As a sample of what a young musician may be called on to do, here is a letter from a young man whom I helped to recommend for a violin teaching position in a college in Arkansas. He says: 'In addition to teaching the violin, I am conducting the string orchestra, the full orchestra and a quartet; I am required also to teach first year harmony, counterpoint, canon and fugue, and orchestration. Also, a very good local pianist and I are giving a sonata recital each month.' This does not mean that the young man is a jack-of-all-trades; to me it simply means that he is living a well-rounded musical life. That is the sort of career we must prepare young musicians to carry on. After all, was Bach a jack-of-all-trades because he taught, composed, trained his choirs, tuned his harpsichords, played the organ and the violin, and so on? Perhaps one of the blessings of the recent depression will be that we shall learn to look more deeply within ourselves and try to get back some of the simplicity of taste and directness of action of those earlier days.

National Extension Work

"The extension work that the Juilliard School is doing helps to spread this creed. This work I am speaking of is national in scope, and is meeting with heartening success. It grew out of a system of extension scholarships which we maintained for several seasons in schools and colleges all over the country. A few years ago, however, we began to think that in awarding these scholarships we were perhaps concentrating too much on individuals and neglecting the broader opportunity that lay in cultivating and fostering the love of music in entire communities. In other words, we were aiding a few exceptionally gifted music students, who, very likely, would have obtained some other scholarship if ours had not been available. It was decided that the funds we had been using would be better spent in the promotion of music in a more general way. Hence our present policy, which has proved eminently satisfactory.

(*Albert Petersen photo.*)
OSCAR WAGNER

"The Juilliard School sends a representative to a given city, town, or community. His purpose is to coördinate the various musical elements already at work; to act as musical adviser to the community when requested, and to develop and encourage the local talent, whether in individuals or in choral or instrumental groups. We have found it is better to work with the organizations already formed, where any exist. Often all that prevents a community from enjoying a thriving musical life is the fact that the different clubs and concert courses are all working separately and unintentionally pulling against each other.

Clearing Up Local Difficulties

"I remember the case of a large Southern city which applied to the Juilliard School for help in straightening out the local music affairs. This city was visited annually by the Metropolitan Opera and had several concert series presenting artists of the first rank. However, deficits were being incurred from year to year. The Juilliard representative, having taken in the situation, worked with the local managers in scheduling their concerts so that, for example, Kreisler's appearance would not conflict with John McCormack's. As for the opera, the representative paved the way for the Metropolitan's visit there by visiting schools and clubs, telling the stories of the operas to be presented, and singing some of the principal arias. As a result of the coördinated effort, the city had a successful season and interest in music received a strong stimulus.

"Another city that has been awakened or re-awakened musically by the Juilliard School's interest is El Paso, Tex. Their orchestra, which was built up by a young conductor sent them by the Juilliard, not only plays well, but gives several programs of excellent material each season. This group is made up of local musicians, some professional, others whose orchestra work is an avocation. Thus one player is a cashier in one of the city's banks and another is a barber. El Paso is proud of the orchestra, and is supporting it in a most delightful way.

"Similar accounts of the interest in music that needs only the proper guidance might be cited from one end of the nation to the other. The Far West, the South, the Middle West, the Eastern and New England states all have the seeds of a flourishing national music life." M. L. S.

FRANK KNEISEL *VIOLINIST*

"He plays as some men speak, with a quiet authority and choiceness of diction that is not acquired overnight, nor even in a generation. He belongs to the aristocracy of musicians."—*Chicago Herald & Examiner.*

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N. F. M. C. to Award Début with National Symphony Orchestra

Washington, D. C.—An appearance as soloist with the National Symphony Orchestra (Dr. Hans Kindler, conductor) will be one of the prizes awarded by the National Federation of Music Clubs at its annual contest in which music students from all parts of the United States will compete, according to announcement made in Washington on November 12 by Mrs. John Alexander Jardine, president of the National Federation of Music Clubs, following a conference with members of the National Symphony Orchestra Association and Dr. Kindler.

The Philadelphia and Detroit Symphony orchestras have been favored by the National Federation with winners in previous seasons. One winner, Dalies Frantz, appeared recently as soloist with the Chicago Symphony Orchestra.

The federation is not only anxious to select outstanding talent by means of competitive contests, but it also hopes to assist winners in finding concert engagements and appearances with recognized symphony orchestras.

"Through this medium the National Symphony Orchestra will not only play an important part in the Federation's program to encourage native musical talent," said Dr. Kindler, "but incidentally contribute to making our orchestra a truly national orchestra that will be appreciated by all music-lovers in the nation."

The National Federation of Music Clubs embraces 5,000 clubs in various cities and towns. Preliminary contests are held first by sections, then by states. The state winners will compete to determine the winner. The final contest is to be held at the biennial meeting of the Federation in Philadelphia next May. R. P.

Juilliard Competition for American Composers

The Juilliard School of Music announces its annual competition for the publication of new orchestral works by American composers. Through its competition the Juilliard School will select a work and pay for the publication of it. The composer is to receive all royalties and fees accruing from the sale or performance of his work.

American composers whose works have been successful in past Juilliard competitions are Arthur Shepherd, Daniel Gregory Mason, Louis Gruenberg, Werner Josten, Charles Martin Loeffler, Harold Morris, Sandor Harmati and Nicolai Berezowsky. Their works have been performed by leading symphony orchestras in many cities.

The terms of the competition are as follows: 1. Compositions must be by native or naturalized American citizens. 2. Only such orchestral compositions as are suitable for performance by a major symphony orchestra will be considered, and only compositions of which the composer owns or can control the copyright should be submitted. Manuscripts in pencil will not be read. 3. Compositions which have been previously performed should be accompanied by a brief statement as to places and dates of performance so far as known. 4. Compositions are to be sent to Oscar Wagner, Juilliard School of Music, 130 Claremont Avenue, New York, before February 1, 1935. Manuscripts sent by mail should be insured and the composer's name and address must be securely attached. Manuscripts not selected for publication will be returned to the sender. 5. Should a composition of outstanding merit be disclosed through the competition, it will be published in the spring of 1935.

Helen Kwalwasser, Six-Year Old Violist, to Play with Syracuse Orchestra

Syracuse, N. Y.—Helen Kwalwasser, six-year-old violinist, and the daughter of Dr. Jacob Kwalwasser, authority in the field of public school music, will make her début with the Syracuse University Orchestra on November 27, playing all three movements of the Bach A minor concerto for violin and orchestra. For two years Helen has been studying with André Polah, head of the string department at the College of Fine Arts, Syracuse University. R. P.

Seattle Orchestra in Opening Concert

Basil Cameron and Players Win Plaudits in Program Including Symphonies by Beethoven and Tschaikowsky—Other Concerts

Seattle, Wash.—Basil Cameron led the Seattle Symphony Orchestra to new heights of achievement in the opening concert of the 1934-35 season. On November 12 the Metropolitan Theatre was filled to standing room to greet Mr. Cameron. The fact that the house is sold out to season ticket holders indicates continued loyalty, and the unceasing applause calling for unnumbered curtain calls at the conclusion of the performance proved enthusiastic appreciation.

Two symphonies—the Beethoven eighth and the Tschaikowsky fourth—were the meat of the offerings at this first concert. All the lyric beauties of the Beethoven work were given in their richness and glowing warmth, while in direct contrast Tschaikowsky's swiftly moving, vital tonal dynamics were effective. The scherzo of the latter, with its exciting *pizzicato* was delightful and revealed perfect ensemble and nuance in that difficult type of string technic.

In honor of Armistice Day, the concert opened with the Star Spangled Banner. Following this the overture, Russlan and Ludmilla (Glinka), was given a colorful presentation. On Hearing the First Cuckoo in Spring (Delius) had its second performance, which served to increase the admiration for this composer's genius.

Additions to Personnel

Several new faces in the orchestra—some of them feminine—have materially strengthened the various sections, and one feels that Mr. Cameron is gradually getting the response from his organization which he really wishes. There will be a series of six popular concerts at the Civic Auditorium this season, in addition to the regular concerts.

Pro Musica, through its active chapter in Seattle, sponsored a unique concert on October 26, presenting the English baritone John Goss. Helen Louise Oles at the piano provided the accompaniments.

Outstanding artists of national reputation who have appeared during the past month were Lucrezia Bori, the Don Cossack Russian Male Chorus and Fritz Kreisler.

Benjamin Zemach, dancer, has been conducting a special two weeks' course at the Cornish School, and with his group will be presented in three recitals the early part of December. J. H.

Philadelphia Society for Contemporary Music Plans Recital

The Philadelphia Society for Contemporary Music, reorganized recently under the leadership of Alexandre Kelberine, pianist, gives the first in its series of three concerts on November 28 in the auditorium of the Ethical Culture Society. It will introduce to Philadelphia three works composed for harp, flute and cello; namely, Trio (1933) by Boris Koutzen (Russian-American); Divertissement by Wallingford Riegger (American); and Sonatine en Trio by Maurice Ravel. These three works will be played by Barrère-Salzedo-Britt, for whom they were especially written and to whom they are dedicated. The program also includes Chansons Madecasses by Ravel, for soprano (Judith Litante), flute (Georges Barrère), cello (Horace Britt) and piano (Carlos Salzedo); and Trois Poèmes de Mallarmé by Salzedo, for soprano, harp (Edna Phillips), and piano (the composer). These two groups of songs are also to be heard in Philadelphia for the first time.

Schelling's Appearances in Holland

Ernest Schelling's current tour in Holland, in which he is featured as pianist, conductor and composer, included a radio recital in Amsterdam on November 20; 21, an orchestral concert at Utrecht, at which Mr. Schelling played a Burlesque by Strauss and a Chopin concerto and conduced his Victory Ball; 22, he played at the Strauss Festival in Amsterdam, presenting the Burlesque with Mengelberg and the Concertgebouw Orchestra. Today (November 24), he is to repeat the concert of November 22 at The Hague; 27, he gives a Young People's Concert at Utrecht; 28, Young People's Concert at Rotterdam; December 1, Mr. Schelling will play his Impressions at an orchestral concert in Rotterdam.

NEW YORK CONCERTS

NOVEMBER 12

John Carroll Giving his annual Town Hall recital, John Carroll, American baritone, brought a sense of whimsical humor to a program which included many songs in English, though there were an Italian and a French group to add spice. Mr. Carroll is at his best in numbers which call for folk and character portrayal. Thus there was especial felicity in his singing of several traditional Irish airs and of modern numbers in dialect, such as several Negro songs by MacGimsey. Rhéa Silberta, who served as accompanist, was represented also in her better known rôle of composer, with her song, The Lily and the Frog. Mr. Carroll possesses a large baritone voice of manly timbre, undoubted gifts of personality and a warm sense of the human content of his numbers, which brings his work into intimate *rapport* with the audience. The program opened with Handel's Ombra mai fu (better known as the Largo), Donaudy's O del mio amato ben, and works of Hennessy, Erlanger, Fauré and Falla. The audience was warmly appreciative of the singer's efforts and recalled him repeatedly, obliging him to add encores.

NOVEMBER 13

National Orchestral Association Aside from Leon Barzin, Benno Moiseiwitsch had the center of the stage, metaphorically and actually, at the evening concert, in Carnegie Hall, of the National Orchestral Association.

The Russian pianist and interpretative artist played the lovely Rachmaninoff concerto, No. 3, op. 30, and never has been in more authentic or communicative musical mood than on this occasion. The pearly lucidity of his technic, his plastic moulding, clear exposition, and temperamental warmth, all combined to lift Moiseiwitsch's performance into the unusual and memorable. He was applauded to the echo.

Barzin, too, was in elevated estate and shone brilliantly in his versatile, keen, and authoritative reading of the scores. The thoroughness with which he knows his music was exemplified in a hundred characteristic touches and nuances, and the freedom and swing of the organic line as a whole. Here is one of the most strikingly gifted of conductors and he should be at the head of a major orchestra in America.

The young National players are the best group assembled by Barzin in recent years. They played correctly, musically, feelingly. Their tone is of exceptional freshness and verve. They follow Barzin's baton like veterans of lifetime experience.

A large audience gave royal favor to the leader and his talented forces after their performances of Mozart's overture, Cosi fan tutti, Handel's Concerto Grosso, op. 6, No. 12, and Casella's exhilarating, provocative, and masterfully orchestrated suite from his ballet, La Giara in which William Hain made smooth and intelligent delivery of the tenor solo.

Elizabeth Gutman Elizabeth Gutman, soprano, gave a program of songs in costume at The Barbizon, presenting numbers from the lyric literature of Russia, France and Latin America, and a group of American hill songs. Miss Gutman has a pleasing voice and dramatic endowments, and her costuming was both striking and appropriate. The audience applauded her with delight, and insisted on several encores, among them one by Frank La Forge. Elsa Fiedler, at the piano, provided musicianly accompaniments.

Musical Art Quartet Opening a subscription series for the season, the Musical Art Quartet (Sascha Jacobsen, Louis Kaufman, Paul Bernard, Marie Romaet-Rosanoff) gave the first concert in Town Hall before a large and appreciative audience. The program comprised but two works—Mozart's quartet in B flat (K. 458) and Max Reger's quartet in E flat, op. 109. These offered the essential contrast, while being loftily conceived and played with virtuosity and a certain vivid quality that marks this organization's work. The Mozart quartet is stamped with the delightful individuality of the master, the larghetto movement being especially treasurable. Throughout the composition is of that matchless grace and lightness which seemed to pour without effort from the composer. It had a performance of tonal beauty, *esprit* and tenderness.

The Reger, a far more ambitious opus, developed with that phenomenal contrapuntal skill which is the distinguishing mark of this musician, involved also a labor of much earnestness on the part of the players. The substance is less rewarding, despite the lyrical nature of the slow movement, and the learned structural feats accomplished. This cerebral work, however, holds up fairly well in a skilled performance, and the Reger enthusiasts in the audience doubtless found much to reward their attention in the highly accomplished and subtly nuanced reading given by the players. There was much applause and many recalls.

NOVEMBER 14

Philharmonic Orchestra Werner Janssen's concerts with the Philharmonic Orchestra entered into their final week for this season, with the following Thursday evening and Friday afternoon program: Royal Fireworks Suite, Handel-Harty; Riders to the Sea, Henry F. Gilbert; Choral (for strings) Roy Harris; Georgica, three folk pieces for orchestra, Werner Egk; Variations and Fugue on a Merry Theme by Hiller, Reger. The Harris work was a "first time" in New York; Egk's had its American première.

Janssen repeated the success gained at the concerts of the previous week. Again he demonstrated his careful musical preparation and execution of the music he interprets. His readings are luminous, tasteful, sensitive, thorough, and brilliant when the composer calls for such voicing. Janssen has his orchestra under full control and uses it with extensive resource of color, balance, tone, and technic. He won resounding rewards of applause.

The new music of this program calls for little comment. Egk's pieces (inspired by Virgil's pastoral poems) treat Bavarian folk material in sophisticated and often witty orchestral fashion. It is a bright and amusing score.

Harris' Choral exemplifies his reactions to the influence which was exerted on pioneer American life by its close relationship to the church. His theme is constructed from melodic contours of such early American church airs. The variational style of the composition gives Harris a chance to handle his subject freely and he does so adroitly, fluently, and interestingly, even though the prevailing mood of the opus is appropriately sombre and deeply reflective. The audience seemed impressed by the Harris pages and called him to the platform.

Walter Damrosch Town Hall was the scene of the second evening lecture-recital of Dr. Walter Damrosch in his current course of explanatory talks on the Ring cycle by Wagner. On this occasion he discussed Die Walküre and gave his usual lucid, informing and entertaining word pictures of the libretto and music. A large audience applauded generously.

NOVEMBER 15

The Haarlem Philharmonic The Haarlem Philharmonic Society opened its season auspiciously on Thursday morning with a concert in the grand ballroom of the Waldorf-Astoria, when a capacity audience heard a program by the Metropolitan Quartet. The group is comprised of Grace Moore, soprano, Rose Bampton, contralto, Edward Johnson, tenor, and Richard Bonelli, baritone, but on this occasion (as for several of the quartet's out-of-town engagements) Helen Jepson replaced Miss Moore.

The eminent four regaled their hearers with a list generously stocked with operatic riches, including excerpts from Ponchielli, Rossini, Gounod, Leoncavallo, Offenbach, Charpentier and others. Each appeared in a solo number, and, besides various duet combinations, the trio and garden scene from Faust were given, the first performed by Miss Jepson and Messrs. Johnson and Bonelli, and the other by the whole ensemble. Miss Jepson, making her initial New York concert appearance, scored a well-deserved success for the crystalline beauty of her fresh, youthful voice and for her ardent and tasteful interpretations. Miss Bampton's opulent tones and abundant artistry won her unstinted applause each time she appeared. Mr. Johnson scored for his vocal prowess and for the polish and warmth of his delivery. Mr. Bonelli earned plaudits for his plenteous tonal endowment and expressive gifts. The audience demanded frequent encores.

Boston Symphony Orchestra On its initial visit of the season, the Boston Symphony Orchestra, conducted by Dr. Serge Kossevitzky, gave a conservative program for the first of three concerts offered last week in Manhattan and Brooklyn. The works played were the overture to Mozart's Marriage of Figaro, Beethoven's Eroica symphony and the Moussorgsky piano suite, Pictures at an Exhibition, orchestrated by Ravel.

The Boston Orchestra returned in wonderful form, the tonal attributes and unanimity in response to its authoritative and original conductor being on a high plane of excellence. Possibly not since the pre-war days of the ensemble have such individuality and superb technical finish marked its playing. Dr. Koussevitzky has already given to the orchestra a mid-seasonal polish—or it may be that this is a quality which never lapses from season to season. The Mozart overture was played with sparkling grace, warm lyricism and the essential classic reserve. The reading of the Beethoven symphony, one of the loftiest utterances in all music, was a *tour de force* of vivid imagination, notable powers of delineation and also of those instincts for showmanship without which even a sublime message may fail to move an audience. Dr. Koussevitzky's conducting has gained in rugged force in recent seasons, until for earnestness and power it is probably unmatched. He was thus able to communicate the very essence of Beethoven's speech, while shaping his reading along large and moving lines that cannot fail to impress and deeply stir listeners. The applause was long continued after this work, and the conductor was recalled repeatedly to bow and share the ovation with his men.

The second half of the program brought playing of the acme of versatility, finish and color. The contrasts of mood and virtuosic descriptive devices, which make Ravel's orchestration of the pungent Moussorgsky sketches an outstanding contribution to modern orchestral literature, were all seized upon and utilized to the highest degree of effectiveness by the Boston conductor.

It was an evening of vivid contrasts, and the large and appreciative throng of faithful subscribers expressed its pleasure at the close in an ovation to the leader and players.

NOVEMBER 16

Roland Hayes Returning to give a New York recital after several seasons' absence, Roland Hayes sang to a packed house in Carnegie Hall. The event was a benefit for the Walden School. The eminent Negro singer again lavished beauty of tone and stylistic art throughout a program of vivid contrasts chosen with the finest taste. The first group included unusual items by Mozart, C. P. E. Bach and Schubert; then followed French works by Duparc and Ravel (La Flute Enchantée), and a first hearing in New York of a Song of the Ghetto by Alexander Krein, a lamenting song with the refrain, Grief and Sorrow Are Your fate, O Israel. A series of three settings by William Rhodes of poems in Negro dialect by Paul Laurence Dunbar, with music composed in African and conventional rhythmic idioms, also was an attractive novelty. Mr. Hayes encompassed with equal art the demands of the older and modern numbers, his deeply reverential approach to the music holding the large audience at rapt attention. Last came the inevitable group of spirituals, sung with the unique moving power of this artist. There were many recalls and encores were plentifully added. Percival Parham was a sensitive accompanist.

Vienna Choir Boys The Wiener Saengerknaben, itinerant ambassadors of song, ranging in age from ten to twelve years, again captivated the hearts of New Yorkers with their air of assurance and serious mien during an unusual and entertaining program. The little ambassadors' good will offering was The Star Spangled Banner, sung with a quaint English accent and an air of grave deportment, which won for them sound applause and good-natured laughter. Their first group presented old music of Nascus, Gallus and Vittoria. The music of Gallus (sixteenth century) is eminently fitted for the boys' voices, combining grace and transparency of style with the archaic idiom in a distinctive manner. At the outset there was to be noted a slight insecurity of pitch, but otherwise the performance was marked by a well-trained, fresh and natural style of interpretation.

The second part of the concert was devoted to the presentation in costumes of the period, of a little *Singspiel* by Schubert. This work was originally known as Der Verschworenen and had a concert performance under Herbeck's direction in Vienna in the 'sixties, when the title was changed to Der Häusliche Krieg. The present performance was probably the first in this city. The original music, with the order of several numbers transposed, is retained but given a new libretto, with the title A Song from Old Vienna. The Schubert music is engaging and melodious. As was to be expected, the extra treat, of having boys awkwardly masquerade in women's clothes, afforded the audience great pleasure. A final group listed part-songs and arrangements by Schubert, Brahms, Mozart and Strauss, and Swing, Low, Sweet Chariot, in English. The numerous audience spent an enjoyable evening and were demonstrative in their approval of the Vienna Choir Boys. Dr. Georg Gruber is musical director of the group; Rector Josef Schnitt, dean.

NOVEMBER 17

Boston Symphony Orchestra The Saturday afternoon concert at Carnegie Hall introduced Paul Wittgenstein, the one-armed pianist, as soloist when Koussevitzky conducted Ravel's piano concerto for left hand at its first performance in New York. This work, dedicated to and written for Mr. Wittgenstein, is not a particularly inspirational composition. It is reminiscent of familiar Wagnerian motifs, is verbose in musical expression and even has jazz tendencies of the American school. However, it has those qualities of pianistic expression which demand virtuosity and Mr. Wittgenstein published these with a tonal clarity that was phenomenal. Despite the serious handicap under which he played, his left hand accomplished miracles of pianistic brilliance. His melodic patterns were clear-cut against the intricate counter themes and embellishments set down in the music. There was eloquent phrasing, fine tone and a technical equipment of the highest order.

The audience received him with intense enthusiam and he was recalled to the platform five times.

(*Continued on page* 14)

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Minneapolis Symphony Orchestra Pays Tribute to Deceased Member of Personnel

Ormandy Leads First Hearing of His Orchestration of Paganini's Moto Perpetuo—Metropolitan Opera Quartet in Concert —Minnesota Teachers Hold Convention

MINNEAPOLIS, MINN.—The fourth concert of the Minneapolis Symphony Orchestra was saddened by the death of Richard Lindenhahn two days before, on November 7. Mr. Lindenhahn has occupied the first horn chair since 1913. Siegfried's Funeral March was added to the program in his memory.

The program proper consisted of Handel's Water Music suite, Beethoven's No. 5 symphony, Navarra by Albéniz-Arbos (a first Minneapolis performance), Debussy's The Afternoon of a Faun, Paganini's Moto Perpetuo, orchestrated by Eugene Ormandy and a first performance, and Les Preludes by Liszt. A program of great variety containing many spots of high interest and beauty. Mr. Ormandy has again massed all of the violins at his left, with cellos and violas at his right, and makes effective use of this grouping.

The first movement of the Beethoven symphony was fitted into an unusually strict tempo, but lost nothing of its character. Mr. Ormandy does not set, does not fix his interpretations. It may not be evolution; it may be, rather, that repeated playing of the same number enables the orchestra to more accurately set forth his ideas. Whatever the cause, the fact becomes more evident that he is an apostle of rhythmic integrity. This creed may explain why The Afternoon of a Faun was too positive, and why Handel's Water Music and Liszt's Les Preludes were delightful and convincing. The Paganini number was a dashing bit of *bravura* for the first violins—cleverly orchestrated also.

STATE TEACHERS CONVENE

The thirty-third annual convention of the Minnesota Music Teachers' Convention, with headquarters at the Leamington Hotel, was held on October 30 and 31. The perennial subject of credit for outside music study was again discussed. Dr. John G. Rockwell, Commissioner of Education of Minnesota, and Harry E. Merritt, of the Wisconsin Department of Education, were heard upon this question. Lectures were also given by Geoffrey O'Hara and Alfred Mirovitch.

The outstanding musical events of the meeting were a piano recital by Mr. Mirovitch, and a Bach program by Rupert Sircom, organist, and the Bach Society of the University of Minnesota, under the direction of Donald Ferguson. Harry R. Waugh and Helen A. Greim were heard in Albert Stoessel's sonata for violin and piano, and a quartet consisting of Karl Scheurer, first violin, Hermann Scheurer, second violin, Weldon Wilbur, viola, and Oscar Koch, cello, was heard in Grieg's quartet in G minor.

Contest winners were heard in a program October 30. The winners in piano were Maxine Taylor, Orland Thornsjo, Marion Chapman and Bernice Hagan. Those in violin were Rosalyn Schmilovitz and Cyril Schommer, and the successful singers were Marion Asplin and Mildred Johnson.

The new officers for the ensuing year are: Harriet Allen, president; Archie N. Jones, vice-president; Mrs. F. P. Gottry, second vice-president; Edwina Wainman, secretary-treasurer, Mrs. Esther Jones Guyer, auditor. The program committee is made up of Winifred Reichmuth-Bolle, piano; Cecil Birder, voice; Jenny Cullen, violin; Rupert Sircom, organ; Lillian Nelson, public school music. Members of the newly elected Examining Board are Carl A. Jensen, piano; Frank K. Owen, organ; George Hultgren, voice; Carlo Fischer, violin; Sister Urban, O.S.B., public school music.

Music played an important part in the recent convention of the Minnesota Education Association. Choruses demonstrated musical problems from early grades through high school. The Cecelian Singers of Minneapolis (Mrs. H. A. Patterson, director) gave one of their unique programs at the second session, November 1, and an all-state high school chorus of 500, under the direction of Prof. Archie N. Jones of the University of Minnesota, presented several songs with commendable precision, excellent balance, and tone quality. These organizations appeared at the Municipal Auditorium.

METROPOLITAN QUARTET APPEARS

The Artists' Course of the University of Minnesota opened on November 5 with the Metropolitan Quartet, consisting of Grace Moore, soprano, Rose Bampton, contralto, Edward Johnson, tenor, and Richard Bonelli, baritone. The large audience listened to a program of familiar opera solos, duets, trios and quartets, just the kind of numbers and just the type of singing to arouse enthusiastic applause. Giuseppe Bamboschek was a valuable assistant at the piano.

E. G. K.

New York Concerts

(*Continued from page* 13)

Koussevitzky also included on this program the Mozart symphony in G minor (K. 550), which was performed with finesse. But it was the César Franck D minor symphony ending the concert which was the pinnacle musical achievement. It was given the most magnificent reading of any previous performance this reviewer has ever heard, and it will always remain as a memory of ecstatic pleasure.

Benno Moiseiwitsch Delightful pianism, fluent, technically finished and beautifully toned, marked this Town Hall matinee of Benno Moiseiwitsch before an audience of unusual numbers.

Better than all else, however, was the musicianship of Moiseiwitsch, manifested in his refined conceptions perfectly proportioned and balanced, the smoothness of legato and fine authenticity of phrasing and accents.

Delicacy, poetry, and warm feeling came to hearing at the required moments, and at all times the execution lacked nothing in swiftness, pliancy, or brilliance.

The Moiseiwitsch art won steadily mounting enthusiasm climaxing in a long procession of recalls and encores.

The program consisted of the Organ Prelude and Fugue, D major, Bach-Busoni; Andante Favori and Waldstein Sonata, Beethoven; Kinderscenen, Schumann; Variations, Paganini-Brahms; Barcarolle, Chopin; Chant Polonais, Chopin-Liszt; Mephisto Valse, Liszt-Busoni.

NOVEMBER 18

Philharmonic Orchestra Werner Janssen ended his engagement as conductor of the New York Philharmonic with the concert of Sunday afternoon. He took his departure from this podium in a blaze of glory, having scored another notable success, this time for his reading of the Sibelius fifth symphony. The young New Yorker conducted an all-Sibelius program, in Helsingfors last winter, and the composer, who was present, declared that Janssen was the only conductor who had given the music "exactly as he conceived it."

As it was this honor which greatly influenced the selection of Mr. Janssen to share the leadership of the orchestra of his native city this fall, the New York public had a natural interest in hearing him conduct a work of the Finnish composer, but their anticipation was not realized until the last number of the last program under Janssen's sway. However, the result was worth waiting for. This score, which is perhaps the greatest expression of Sibelius' gift, is distinctly not every conductor's vehicle. Its beauties are deep-set, remote, inaccessible to any but the initiate. There is passion in it, poetry and in some passages a noble serenity. Mr. Janssen's adept projection of orchestral elements, his control and delicate manipulation of dynamics were the outward and visible signs of the inward and spiritual grace which found expression in his interpretation.

The first part of the program included a novelty. This was the Buffalmacco-Preludio Giocoso of Gasco (first time in America), a merry passage which takes its name from a fourteenth century painter of the Florentine school. This gentleman was the hero of some of Boccaccio's highly flavored tales, and the score has the appropriate pungency. Egk's Georgica and Carpenter's Sea Drift were repeated from former concerts.

Franciszek Zachara Franciszek Zachara, Polish pianist, played in Town Hall on Sunday afternoon, pleasing a good-sized audience with his musicianly interpretations of a program which included Bach's Chromatic Fantasy and Fugue in D minor, pastorale and capriccio (Scarlatti-Tausig), Mozart and Beethoven sonatas, a Chopin group, and pieces by Scriabin, Debussy, Liszt and his own minuet in classic style. This pianist brings to the keyboard a seasoned, unobtrusive technic, mature, clear-sighted expression, and a balanced, even, lucid tone. He was applauded, and justly, for his work throughout the afternoon. His own composition, an effective passage, was well received.

Efrem Zimbalist A first recital of the season by Efrem Zimbalist was given in Carnegie Hall as a benefit for the Anti-Nazi Fighting Fund. The house was well filled and there was a rapt and deeply pleasurable response to his playing of a generous program. The eminent violinist returned from tours in other countries in full possession of his masterly stylistic command, unique purity of tone and fine-grained sensitivity to the spirit of widely-varied types of music. The concert marked a high level of achievement even for Zimbalist, for there were a warmth and depth of feeling in his evocation of the rarely played Scottish Fantasy of Bruch that touched its somewhat saccharine slow movement with transfigured poignancy. The technical exploits of the violinist were subordinated, as usual, to the interpretative side. Vitali's Ciaconna, the Kreisler Recitative and Scherzo-Caprice for unaccompanied violin, Chausson's Poème and a group of shorter works by Weissberg, Arensky, Kreutzer, Kaufman and Sarasate made up the remainder of the list. The Chausson work was given a lofty interpretation, while Kreisler's early production received the lilting performance it deserved. The audience was warm in its tributes and called for many encores at the end of the evening.

Theodore Saidenberg was a capable accompanist, contributing much to the success of the program.

Charles Naegelé Charles Naegelé, pianist, played a program of familiar music at his Town Hall recital. Starting with toccata and fugue in D minor (Bach-Tausig), the program listed also Melodie (Gluck-Sgambati), Pastorale, E minor and sonata, A major (Scarlatti), Etudes Symphoniques (Schumann), Valse Brilliant, A flat, nocturne, op. 27, No. 2 and Fantaisie, op. 49 (Chopin), The White Peacock (Griffes), L'Isle joyeuse (Debussy) and Malagueña (Lecuona).

Mr. Naegelé set forth admirable readings of these compositions for a large and distinguished gathering which greeted all his offerings with acclaim. This pianist has an excellent technic. His tone is loud but not hard in fortissimo, and warm in softer passages. The opening work received a splendid interpretation; the artist surmounted its technical difficulties and requirements with well informed musicianship. The Scarlatti compositions had power and clarity. The Schumann studies were presented in the grand style. Mr. Naegelé played the closing pages with such vigor and temperament that he received enthusiastic approval at their close.

Stassévitch, Present Teacher of Ricci, Tells About Boy Violinist

Paul Stassévitch became the teacher of Ruggiero Ricci in January, 1933, when the boy violinist returned from his first European concert tour—an itinerary which took him to practically every capital on the Continent, as well as to London.

RUGGIERO RICCI and PAUL STASSEVITCH

Mr. Stassévitch's pedagogic régime over the young artist has extended since that time. The summer of 1933 the two spent together in Norway, where Ruggiero combined the usual sports of a healthy boy with his violin studies. This is Ruggiero's customary manner of life. He makes his home with his family in Englewood, N. J., where he and his brothers and sisters enjoy the country air and play together like any other active children.

"His great talent, of course, distinguishes Ruggiero Ricci from other children," said Mr. Stassévitch. "Besides that, he has poise, intellect and nobility of character that mark him out among other fourteen-year-olds. He is reserved, but there is much behind that quiet manner."

Ruggiero is now on a tour of six concerts in the South which comprises appearances in New Orleans, Louisville and other large cities of the section. He arrived in New York on November 21 and is to play today (November 24) at Carnegie Hall. On December 9 he will be heard as soloist on the General Motors Hour over WJZ, Ossip Gabrilowitsch conducting. M. L. S.

Other Concerts

Florence Johnson, contralto, Roerich Hall, November 13, evening.

Martha Graham, dancer, Guild Theatre, November 18, evening.

Raya Garbousova Arrives

Raya Garbousova, young Russian cellist, arrived on the SS. Paris, November 20, for her first American concert tour. Miss Garbousova has completed a European tour, which took her to England, France and Soviet Russia. Recently she gave two recitals in London, and from there proceeded to Russia where she appeared with orchestra and recital in all the principal cities. This was Miss Garbousova's first visit to her native country since she left Russia shortly after the revolution.

Miss Garbousova will make her American début appearance in a Town Hall, New York, recital on December 3. Among other engagements throughout the country, she will appear with the Detroit Symphony Orchestra under Ossip Gabrilowitsch.

Brodsky and Triggs with General Motors

Vera Brodsky and Harold Triggs, two-piano artists, have been engaged as soloists for the radio broadcast concert of General Motors, on December 2. Werner Janssen will be the conductor, and Brodsky and Triggs are to play the Mozart concerto for two pianos and orchestra.

Hope Hampton for Chicago

Paul Longone announces he has engaged Hope Hampton for the Chicago Grand Opera Company. She will make her début in the rôle of Manon.

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The Restoration of Boris Godounoff

(*Continued from page 6*)

It is precisely this dissonance in harmony, free of all the rules of part-writing, and the apparent lack of system in the modulations in Moussorgsky's original script which express brilliantly and picturesquely the tremendous power and anarchy of the mutiny, and reflects the essential substance of the Russian national temper.

MOUSSORGSKY IN REVELATION

On familiarizing oneself with the authentic music and dramatic plan of Moussorgsky's Boris, the genius of the great Russian musician is manifested in all its gigantic force; and all the uselessness and inadmissibility of Rimsky-Korsakoff's editorial corrections and alterations become especially clear.

Of course some obstinate persons will insist on the merits of Rimsky-Korsakoff's version, sometimes not even giving themselves the trouble of becoming familiar with Moussorgsky's own authentic music. But for the enormous majority of our contemporary musicians and musical critics (let there be named, for example, Ravel, Stravinsky, Prokofieff, Siloti, Casella, Stokowski, Calvocoressi, Robert Godet and lastly, the late Debussy) and for all the impartial lovers of musical art, familiar to some little degree with the original Boris, there exists no doubt that Rimsky-Korsakoff's version has outlived itself and that the contemporary musical public is ripe for the acceptance of the unadorned and unmutilated music of Moussorgsky.

This question appears to have a simple solution. It seems to resolve itself merely into using the real score and giving a performance based on the authentic version. But—there exists a very important and essential "but"!

With all the beauty, freshness and brilliance inherent in Moussorgsky's ingenious music the fact must be faced that his orchestration does not give full value to his manuscript.

One need not be specially surprised at this unfortunate fact: a successful orchestration is not possible without preliminary theoretical study of the technic of orchestral writing and practical work with the orchestra. Moussorgsky had neither. It could not be expected that he have them, for he started the composition of Boris before he had reached the age of thirty.

Moussorgsky is not alone in this respect: the music of other gifted composers has lost and continues to lose in its sonorousness because of faulty and unsuccessful orchestration.

EFFECT OF THE ORIGINAL BORIS

The authentic Boris with the author's own orchestration was performed at Moscow in 1929; and in concert form at Philadelphia (under Stokowski) in the same year.

To quote several fragments from Olin Downes' impressions of these two performances of Boris, printed in the New York Times, December 8, 1929:

". . . Most, though not all, of Rimsky-Korsakoff's changes of Moussorgsky's rhythms, meters, harmonies, tonalities and melodic lines (in Boris Godounoff) are distortions of Moussorgsky's ideas, and weaken and conventionalize the effect of his music. . . .

" . . . But it is evident that Moussorgsky's orchestration is on the whole greatly inferior to and far less effective than Rimsky-Korsakoff's. Whether Rimsky correctly carries out the composer's purpose in his instrumental scheme (of Boris Godounoff) is another matter; but it seems certain that Moussorgsky's orchestral score cannot, as it stands, be profitably utilized in the theatre. . . .

". . . Moussorgsky was seeking a technic, a style, a system of orchestral color which did not exist. Rimsky-Korsakoff did not find for Moussorgsky what the latter was seeking, but he provided a rich, brilliant and colorful partition, certain to sound and carry in the theatre. . . .

". . . Moussorgsky's music should be restored to its original form, but the orchestration of Rimsky-Korsakoff, in default of other scoring more sympathetic to Moussorgsky's ideas, should be used. . . ."

Many musicians and admirers of Moussorgsky's music believe that a successful solution to the problem of performing the original version of Boris Godounoff would be possible if, after replacing all the Moussorgsky harmonic, rhythmic, and other material (changed by Rimsky-Korsakoff) such additions, revisions, and restorations be included in the present Rimsky-Korsakoff score, and orchestrated in the manner of his orchestral palette.

This difficult task has been undertaken by Alexander P. Aslanof, former conductor of the Imperial Marinsky Theatre, an experienced musician and for many years a director of the best orchestra in Imperial Russia. Aslanof's rich theatrical experience, his knowledge of the problems of the orchestra, and of the operatic stage, and likewise his intimate acquaintance with the style of the Russian operatic school, would appear to be a sufficient promise of fulfillment of the work undertaken by him upon the score of Boris.

All the details of Aslanof's work, started by him more than two years ago, and just now happily brought to a finish, are intimately known to the author of this article, who is not able to limit his admiration for Aslanof's unselfish perseverance and tenacity, and his strict piety with regard to Moussorgsky's music.

The score of the authentic Boris Godounoff, suitable for practical performance in the theatre, is ready. It awaits the moment when it might be brought before an audience and critics.

Hoerle-Marks Bureau Formed

Maurice Marks and Helen Hoerle have formed a publicity bureau under the name Hoerle-Marks, with offices on Broadway, New York, to handle personal, musical, theatrical and commercial publicity. Mr. Marks is an advertising and sales specialist, and also a playwright. Miss Hoerle was for several years director of publicity for the Wolfsohn Musical Bureau, and has been identified with numerous theatrical and commercial enterprises. The firm will handle all publicity accounts for the Menken Advertising Agency.

Lauritz Melchior's Itinerary Includes Tour of Far West in Opera and Concert

Eminent Tenor Will Visit New Territory During Present Sojourn in America Before Rejoining Metropolitan

Among the singers returning from Europe to begin an early and extensive season is Lauritz Melchior, who, with Mrs. Melchior, arrived in New York by the SS. Bremen on November 8. A few days later the tenor and his wife left to fulfill a trans-continental itinerary prior to the opening of his tenth season with the Metropolitan Opera next month. In opera he is to appear in San Francisco and Chicago, and in concert in Los Angeles, Salt Lake City, Youngstown, O., and other places. With the San Francisco Grand Opera he is to sing Tannhäuser with Elisabeth Rethberg, and, opposite the same soprano, in Otello. The latter rôle will be sung in Italian, the first time Mr. Melchior has given an American performance in this language. Chicago will hear him as Tristan. After this, resuming his affiliation with the Metropolitan, the tenor is to be heard again in the heroic rôles of the German repertoire.

MR. and Mrs. LAURITZ MELCHIOR on their recent arrival in New York from Europe.

Before coming to America for his 1934-35 season, Mr. Melchior had been presented in three performances in Paris, one of Lohengrin and two of Siegfried. In Vienna he was featured at the fiftieth anniversary celebration of Felix Weingartner, singing in Götterdämmerung, Tristan, Lohengrin, Siegfried and Tannhäuser, all under Weingartner's baton.

FULFILLED MANY EUROPEAN ENGAGEMENTS

During his European season he also was heard as Siegfried at the Royal Opera in Copenhagen. While on the subject of Denmark, Mr. Melchior told of singing last summer for the twenty-fifth anniversary of the founding of the Danish-American National Park, Rebild.

"This took place on July 4," Mr. Melchior said. "It was a memorable occasion, and among those attending were the King and Queen, the Crown Prince and all the royal family of Denmark, as well as many Americans, among them Mrs. Ruth Bryan Owen, the American Minister. I was fortunate enough to be the dinner partner of Mrs. Owen. She is a charming and distinguished lady, and deservedly popular in Denmark."

Mr. Melchior's present American tour is his first in this country since the season 1926-27. This is also his first tour under the management of the NBC Artists Service. "The American Far West is new territory to me," he remarked, "and I am looking forward to going there. I have heard so much about the scenic beauty and the hospitality of the region."

PAYS TRIBUTE TO GATTI-CASAZZA

Asked to comment on current Metropolitan affairs, Mr. Melchior replied, "It was with regret that I read the announcement of Gatti-Casazza's impending retirement at the end of this season. I have sung in opera houses all over the world, and it is my opinion that Gatti is the greatest living expert on opera. I sincerely hope that he may be brought to reconsider and delay his withdrawal for a few more seasons, at least. The Metropolitan has weathered some critical times under his régime, and now that conditions are showing improvement, surely the experience, the artistry, the diplomacy of the veteran general manager are needed to bring the organization safely back to stability. When that has been accomplished it will not be so formidable a task for a successor to take hold."

After the conclusion of the Metropolitan season next April, Mr. Melchior is already solidly booked until June 15, his engagements including appearances at Covent Garden, London, and in Paris. M. L. S.

Amsterdam Season Opens Brilliantly

(*Continued from page 5*)

tion for musical discrimination, and we were able to admire a pianistic brilliance and technical clarity in works by Beethoven, Chopin, Schumann and Dohnányi.

Janine Weill, disciple of Debussy's piano compositions, is giving a cycle of three evenings devoted entirely to the French master. The first of the series has taken place and has proved two things: that an entire program of Debussy is an enjoyable experience and that Miss Weill is an excellent interpreter.

VIENNA CHOIR BOYS DELIGHT

The Vienna Choir Boys have returned this season, charming and delighting us again with their fresh and joyous singing and their more than ordinary histrionic gifts. Due to unusual success they made a second appearance.

A young foursome from Paris, the Indig String Quartet, made their first bow here, and convinced us as beng a serious group with a good chance of a brilliant future. They brought an interesting new quartet by the young Hungarian, Tibor Harsanyi, as well as Beethoven's op. 74 and a Ravel work.

Holland's leading soprano, Jo Vincent, who is principally known in the realm of oratorio, showed another side of her talent in a recital exclusively devoted to Schubert and Wolf. Although her beautiful voice lent itself admirably to the thing in hand, and her understanding of the Lieder was above criticism, Miss Vincent is handicapped in being a tradition in oratorio singing. If Charlie Chaplin should play a tragic rôle, which he would doubtless do wonderfully, who would take him seriously? Miss Vincent was ably supported at the piano by Betsy Rijkens-Culp.

Sevitzky Shares Third Program with Two Americans

Fabien Sevitzky has selected Mary Howe's Dirge for the American work on his third program of his second season as conductor of the Peoples Symphony Orchestra of Boston, and the Jordan Hall audience will hear the first Boston performance of the work of this Washington composer on November 25. Benjamin deLoache, graduate of Curtis Institute, will be the baritone soloist, singing Handel's aria and Wagner's Evening Star from Tannhäuser, at Mr. Sevitzky's invitation. Alexander Siloti's transcription of Vivaldi's concerto also will have a first Boston hearing on this occasion, and Mr. Sevitzky has chosen Tschaikowsky's symphony No. 4 in F minor for his closing number.

Announce Contest for Essay on Gilbert and Sullivan Operas

A prize essay contest on An Appreciation of Gilbert and Sullivan Opera is announced by the Bass Publishers of 509 Fifth Avenue, New York, coincident with the publication of their new book, How to Present the Gilbert and Sullivan Operas, by Albert O. Bassuk.

The contest is open to music-lovers in general, and will close at midnight on January 31. Essays must not exceed 300 words, with manuscripts to be typed or written on one side of the paper. The prizes are: first prize, $25; second prize, $10; third, fourth and fifth prizes, copy of How to Present the Gilbert and Sullivan Operas; sixth to tenth prizes, a complete set of the D'Oyly Carte Edition of Gilbert and Sullivan Librettos. For the next 100 most deserving essays, copies of the individual librettos in the D'Oyly Carte edition will be awarded.

The judges are Dr. Sigmund Spaeth, Edward B. Marks and Frederick J. Halton.

ISIDOR ACHRON

Pianist

Irving Schwerké in the Paris edition of the Chicago Tribune said: "Isidor Achron was highly successful in his recital. His audience was numerous and apparently disposed to the enjoyment of serious music. Mr. Achron has a large and expressive technic, and the quality of his tone bespeaks an artist enamored of the tone of the piano and the instrument's literature. Mr. Achron made the Haydn Andante and Variations a moment of grace and light and smiles. His Bach-Liszt prelude and fugue in A minor was—he played it 'on his knees,' and one had brought home again the sun-smitten beauty of a marvellous creation. The Beethoven sonata, op. 2, No. 1, clear in form, incisive in rhythmic feeling, was lovely song in the adagio, dramatically powerful in the prestissimo."

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NEW YORK NOVEMBER 24, 1934 No. 2836

It's a long time between American Isoldes at the Metropolitan Opera.

—o—

When Toscanini does not conduct superlatively, that's news.

—o—

At Lincoln Cathedral (England) the organ and choir are in charge of two Mus. Doc's. Do they disagree?

—o—

Artists who resent the fault-finding of critics should remember Dean Swift's maxim: "Censure is the tax a man pays for being eminent."

—o—

A gentleman engaged in song recently escaped serious injury because his mouth was open when a bullet ploughed through his check. This ought to be a source of great comfort to all singing teachers.

—o—

In the recent process of modernizing the Metropolitan Opera House, it is to be hoped that something more stimulating than *aqua pura* has been put into the water coolers of the lobby.

—o—

Maybe the composers who used to be "modernistic," were led to sweeter ways by acting upon Rousseau's thought: "Take away from our hearts the love of the beautiful, and you take away all the charm of life."

—o—

Someone remarks that when singers perform with a cold, they scatter harmful germs. Maybe that is why the Metropolitan Opera radio broadcasts are to be sponsored by the manufacturers of Listerine.

—o—

Aiming at a High Mark

A recent instance of native enterprise crowned with its due reward is the appointment of Werner Janssen, young American composer and conductor, as guest leader for two weeks of the New York Philharmonic-Symphony Orchestra. This is the first time that a native musician in his thirties has been privileged to conduct this world-renowned ensemble. It is in line with a policy which has been repeatedly urged—in newspapers and otherwise, during recent years—of giving young American blood a chance in the conducting field. One can understand that, since our orchestras are expensive institutions to maintain, no chance should be taken with the possibility of failure to attract the capricious purchasers of seats. The lure of a European success has usually been deemed the most certain magnet for these finicky folk.

In recent years the situation has been almost reversed, with the native sons and daughters sometimes attracting long lines to the box office of both operatic and symphonic organizations. The reason is perhaps inherent in the rapid growth of the guest system in this country since the war. Anyone who has any sort of European acclaim finds himself so soon invited to these shores that the supply (and the consequent "news" novelty of such appearances) has almost been exhausted. On the other hand, there has been a remarkable gain of independence and esteem by American musicians in the last few years, partly owing to the decline in artistic and financial prowess of many of the revered overseas institutions, and the simultaneous rise in prestige of some of our orchestras, music schools, and other well-endowed organizations.

In the case of Mr. Janssen, one finds combined both the attractions of a vigorous personality determined to make his way against obstacles, and the advantage of guest appearances in Europe, the success of which was duly chronicled in the cables. Rumor has it that this young man made up his mind to succeed in music without affluent paternal restraints. His saga of a rise from piano player in a night club, through the intermediate stage of composer of Broadway musical fare, to more ambitious symphonic writings, and thence to the podium of noted orchestras in Europe, is a colorful one.

But more significant is the instinct revealed not to compromise with the cheaper forms of melodic expression, which offer a comfortable living and ensnare too many promising talents in these United States. To some of our younger musicians there is a stern choice to be made between jazz and a yacht and, on the other hand, tardy recognition, lean days and grappling with one's soul in solitude. Of course, even a symphonic career can hardly be made without certain social and tactical gifts, but when these are added to native talents and a high regard for one's calling and its responsibilities, a combination is offered that can unlock many doors.

One wishes continued power to the young men (and women as well) who are bent upon giving American music new dignity and prowess. May their ideals never become tarnished. But, equally, may there be helping hands to smooth the way and vindicate their earnest efforts and disdain of the easy and meretricious way to success.

The Passing of an Era in Opera

Those who heard with regret the announcement of Giulio Gatti-Casazza's decision to withdraw from the general management of the Metropolitan at the close of this season could hardly fail to reflect that this would mean the close of a remarkable period in our operatic history. What the future will bring is as yet uncertain, but there is no doubt that the Metropolitan Opera will continue, with whatever changes in policy, direction and management may be considered necessary.

The twenty-seven years of this eminent impresario's activity in America have spanned many revolutionary upheavals both in the musical world and in that of stagecraft. If one considers that Mr. Gatti's activity also included that as director of the Ferrara (Italy) Municipal Theatre (1892-8) and his brilliant period as manager of La Scala (1898-1908), the record covers six years less than a half century. This period includes the rise of the modern school from Strauss and Debussy onward, the era of the "picture-frame" stage, the advent of plastic design and constructivism. Those who have protested the absence of many of the more experimental developments from the stage of the Metropolitan might well reflect that physical limitations in that venerable institution until this year precluded drastic novelties of presentation.

The extensive modernization that the Metropolitan is now undergoing may change conditions somewhat in this respect, especially as regards lighting. One cannot help thinking that an opera house without a revolving stage, or one in sections that may be raised and lowered, is curiously antiquated in the present day when most leading European theatres are so equipped. Without these essentials for quick change of scene and with no provision for the raising and lowering of whole blocks of stage construction quickly, it is inevitable that the theatre must remain largely one of painted canvas. In the case of the Metropolitan, the spaciousness and, in some cases, the picturesque qualities of sets by designers such as Urban, Soudeikine, Anisfeld and others did much to please the eye with these vast expanses. Other settings have been the routine product of Milan and Vienna, and least successful of all have been some of the experiments with "platforms" and other newfangled gadgets. One awaits with some trepidation the modern sets promised for this season's novelty, In the Pasha's Garden.

It must be said, however, that the era of opera production during Mr. Gatti's long and distinguished tenure of this post has been marked by much attention to the scenic and other visual elements, such as splendid and costly costuming, whether historically authentic or not. These were often lavish rather than revolutionary. Another dependence (and the element that comes at once to mind in thinking of the Metropolitan) is that on eminent singers. It is true that as the Golden Age of vocalism receded farther into the past, the array of famous names has tended to thin somewhat, so that casts have included one or two instead of the dozen that studded the bill in the fabulous days of yore. The familiar arguments as to whether opera should be "starless," and consist only of willing servants of the stage director, or an array of noted names, each a law unto himself, have had many proponents on both sides. In Germany, the *Regie,* or stage direction, has had a veneration and esteem that has never obtained in America. The *régisseur* there holds an equally important post with the conductor, and it is the former who shapes the production in large measure. Although the Metropolitan has imported several Central European stage directors in recent seasons, their methods have not seemed to fit well with the production system on Broadway. In several cases, the tenure of these officials has not been long, and they have given way to others sometimes at the end of one season. One wonders whether the speed at which performances are prepared, presented and then whipped out of sight to make way for another in the operatic schedule has given these gentlemen a fair opportunity to demonstrate their abilities. But it is obvious that the time is more than ripe for an outstanding *régisseur* at the Metropolitan.

If the stage direction in American opera houses has not been one of their strongest features, the department of conducting seems also to have been subordinated in some cases to routine efficiency. When the company must function five evenings a week, with one or more matinees (the number of extra afternoon performances given as "benefits" for various charities has tended to increase), the orchestral playing must often subordinate quality to the demands of getting through promptly. The practice of "cutting" scores except in special performances also is a necessary result of this system of smoothly-functioning, machine-like routine. Would it not be a wholesome experiment to allow more leeway to the individuality of conductors? Would not the public be grateful for occasional appearances of eminent guests on the podium? The proposals now afloat as to a possible merger of the Philharmonic Orchestra and Metropolitan contained a valuable idea, the employment of substitute players constituting a "second" orchestra to relieve the over-worked musicians. By this means, the quality of orchestral readings would assuredly be improved.

Finally, the repertoire policies of such a notable institution will doubtless continue to be closely examined. There is, of course, no pleasing everybody. Mr. Gatti's judgment in refusing to present the more ephemeral works of the day has been largely vindicated by their early disappearance from world stages. When he has yielded, as in the case of Krenek's Jonny Spielt Auf, it was only because of administrative pressure, and the result has been a costly fiasco.

When one considers that he introduced to America such abiding works as Boris Godounoff, Prince Igor, Le Coq d'Or, Der Rosenkavalier and L'Amore dei Tre Re; that he proposed to the board of directors, an American operatic contest with a $10,000 prize, won by Horatio Parker and Brian Hooker with Mona in 1912, and has since produced many other native novelties; that leading composers of the day, such as Humperdinck, Puccini, Granados, wrote works especially for Metropolitan premières; and others, such as Debussy, were offered productions of works that never materialized—it will be seen that no lack of enterprise has restricted the repertoire largely to popular favorites. It has been rather the paucity of outstanding composers for the stage in this age and the fickle tastes of the public that, by some means or other, must always be tempted to enter the theatre. The American impresario has been caught in the past between the millstones of commercial restrictions, the avid public appetite for celebrities, the relative disregard of the dramatic and scenic arts by the uninitiated majority, and always the great American fetiches of haste and "efficiency."

How to reconcile art with these incompatible requirements? That will be the task of Mr. Gatti's successor at the Metropolitan; it is a problem that (among many others to which we have barely alluded here) will have to be solved in the years to come, if opera is to live.

VARIATIONS

By Leonard Liebling

One of the abiding miseries of musical editors and never-ending plagues of the tonal population generally, is the correct spelling of the names of certain composers and works. Everyone will understand who has ever wrestled with "Tschaikowsky," "Chaikovsky," "Tchaikovsky;" "Boris Godunow," "Godunoff," and "Godounoff;" "Handel," "Haendel," "Händel," etc.

At least the composer of the Messiah should cause no further orthographical trouble after the matter of his name has been set right by an eminent authority, as attached:

Cornaux, Switzerland, November 7, 1934.

To Variations:

When one wants a thought to catch the eye of the whole of the musical population of your great country I suppose the way is to communicate it via the Musical Courier.

A very excellent Philadelphia Orchestra program is before me; it opens with *"Haendel's 'Water Music.'"*

Now why "Haendel"? This spelling seems to be catching on everywhere in U. S. A.; one sees it not only in programs but in histories of music, books on Musical Appreciation, and the like. Yet U. S. A. has surely thousands of good Americans who have anglicized their original German names and got them written and pronounced in their new form.

When "Haendel" came to England he anglicized his name. See, as a convenient source of reference, Newman Flower's Handel, where (opposite page 312) are facsimiles of two letters by the composer dated respectively 1716 and 1750, i. e., just after he settled in England and near the end of his life. See his Petition to the House of Lords (page 158 of the same work)—beginning "The Humble Petition of George Frideric Handel" and ending "And the petitioner will ever pray, George Frideric Handel."

It seems a bit hard that a man can't be allowed to have his name spelt as he thinks best, and in Handel's case the hardship is emphasized when it concerns (as it does 99 times out of 100) a piece of music written in England for the taste of English audiences.

Handel wrote that Water Music for George I and the British Court. The King and the composer began life respectively as "Georg von Hannover" and "Georg F. Haendel," but when they settled in England became "George I" and "George Frideric Handel." Surely we all admit that!

(Why Handel in abandoning "Friederich" adopted "Frideric" I don't know. I suppose he thought that was English too. However his enemy, the Prince of Wales, was called "Frederick," so he ought to have known. It seems to me we are all of us wrong in not adopting this "Frideric" spelling too. Let the great man have his way from the beginning of his name to the end!)

A proper spelling of Handel's surname helps to keep in mind that if for about eight years of his life he was composing in Germany and Italy for the tastes of Germans and Italians, for nearly half a century he was composing in England and deliberately adapting his style to the tastes of Englishmen. That is an historical point of some importance.

Yours faithfully,
Percy A. Scholes.

⁂ ⁂ ⁂

"It is as disturbing to read in the dailies that Argentina supplies chilled beef to England," says R. E., "as it is to read that Schnabel wins by resorting to a stranglehold. One is relieved only by remembering that the references are not to the famous dancer and no less renowned pianist, but to a South American country, and a professional wrestler."

⁂ ⁂ ⁂

Gatti Casazza is to quit the Metropolitan after twenty-seven years. Well, he is entitled to a few shrieks vacation. —New York Sun.

⁂ ⁂ ⁂

Italy is striving hard and successfully to free itself from the onus of figuring in music chiefly as a country that is famous only for its operas. Recent years have brought about a different viewpoint and that country now figures again with the lands that are symphonically minded. (Lands whose musicians often forget that Italy led the world in music long before opera existed at all.)

Mussolini gives his mighty protection to the new movement, and only a few weeks ago a most important musical convention took place at Venice, where distinguished delegates from many countries took part in momentous discussions. The chairman of the occasion was no less a person and personage than Richard Strauss. Other symphonic masters present included Malipiero, Pizzetti, Stravinsky, Berg, Bartok. Some of the visitors came from such distant places as Cuba, Mexico, Venezuela, Brazil, Argentina, Finland, Greece.

⁂ ⁂ ⁂

It is not only a pleasure but also a duty to bring the following letter to the attention of musically-minded persons in America:

Athens College, Athens, Ala.
November 11, 1934.

Dear Mr. Liebling:

I wish your help in a vital matter and I hope you are in a position to give it willingly. Your coöperation would be deeply appreciated.

I have written Mr. C. B. Eilenberger, Third Assistant Postmaster General in Washington, D. C., requesting him to issue a stamp next year to commemorate the seventy-fifth birthday of our foremost American composer, Edward MacDowell. Mr. Eilenberger has written me that he fully realizes how fitting such a tribute is, and that while he cannot do this now, he hopes to take it up later. I suggested that this stamp be put on sale on MacDowell's birthday, December 18, 1935, in Peterboro, N. H., so there is ample time to get it issued by that date.

Mrs. MacDowell heartily approves and is very grateful. (By way of parenthesis, she writes that the Colony is much in need of funds and may have to close temporarily.)

I wrote to Mrs. Jardine, president of the N. F. M. C. and asked her aid. She wrote that she likes the idea very much and would take it up with the clubs. I have also written to others. Now I am appealing to you too, to see what can be done through your excellent paper to interest people to write the Assistant and let him know the desire of the people. I feel sure the stamp will be issued if enough pressure is brought to bear.

Thanking you for any assistance you may give, I am,

Sincerely yours,
(Miss) Harriet May Crenshaw,
Director of Fine Arts, Athens College.

⁂ ⁂ ⁂

M. B. H. reports that there is a new invention in the way of door bells, and adds: "It was just about time, too. Those electric things with their harsh 'drrrrrrr' are enough to fray one's nerves. The improved doorbell now on sale is a set of chimes that give out agreeable tones and can be adjusted to any desired intervals or even be made into chords.

"Far from employing the novelty only as a doorbell at our home, we intend also to train our butler in its use until he becomes a virtuoso in his announcements of guests. As he opens the door for them he will manipulate a set of the chimes whose tones are loud enough to be heard in our gorgeous green and gold drawing room. The chimes will thereupon play the identifying themes:

"For a shoe merchant—Sousa's Boots, Boots, Boots.

"For a shipping man—The Volga Boatman.

"For a bankrupt realtor's wife—So Regal In Her Low Estate.

"For a florist—Flower Song from Carmen.

"For a jeweler—Jewel song from Faust.

"For a clergyman—O, Dry those Tears.

"For a carpenter—Beethoven's Hammerklavier Sonata.

"For a total abstainer—Drink to Me Only With Thine Eyes.

"For a bedstead manufacturer—Spring Song from Walküre.

"For a railroad president—The Loki-motif from Rheingold.

"For an insurance official—I Love Life.

"For a milliner—The Old Grey Bonnet.

"For a watchmaker—Every Little Movement Has a Meaning of its Own.

"For a banker—Stille Thränen. (Silent Tears.)

"For an umbrella manufacturer—Singing in the Rain.

"For an astronomer—Jupiter Symphony.

"For a builder—Skyscraper ballet.

"For a kennel proprietor—Song of the Flea.

"For a customerless broker—Hunting Song.

"For a music critic—Funeral March."

⁂ ⁂ ⁂

"The still esteemed New York American," writes T. E., "referred to Verdi's well known opera, as 'Horse of Destiny.' As my amusement was unbridled, I am galloping this news to you even though I hate to saddle such ignominy upon Verdi."

⁂ ⁂ ⁂

Werner Janssen, young American conductor, has just completed a highly successful two weeks as conductor of the New York Philharmonic Orchestra. He was about to begin a rehearsal recently when one of the essential players was found to be missing.

A delay became necessary and a few minutes later the dilatory musician arrived. He was glared at by the orchestra manager who together with the rest of the men expected the conductor's severe reprimand of the offender. Janssen said nothing, however, and rapped for study of the fifth symphony by Sibelius.

When it was finished, the man who had caused the wait, came to the conductor's desk and said: "I wish to apologize for being late." "You weren't late," answered Janssen; "in fact, you came in two measures too soon."

The instrumentalist looked amazed, then clapped his hand to his forehead and exclaimed: "You are absolutely right. I remember the exact passage where it happened, but I didn't think you heard it with all the orchestra playing fortissimo."

Victor phonograph records are being issued in such quantity and importance that soon the millenium may be expected when no home need be without representation of all the masterpieces of music, and performance by the best soloists and tonal organizations.

Among the latest Victor treasures are Strauss' Death and Transfiguration, done by the Philadelphia Orchestra under Leopold Stokowski; and Carpenter's Adventures in a Perambulator, via the Minneapolis Orchestra conducted by Eugene Ormandy. Both recordings furnish striking examples of the improved results in phonographic reproduction which now is not only a science but also an art.

Strauss' tone poem is doubtless the most popular of his orchestral works with the possible exception of Tyll Eulenspiegel. Stokowski and his Philadelphians give a notable performance in dramatic conception, warmth and sonority of tone, and extreme brilliancy of execution.

Carpenter has composed nothing better than his Perambulator suite. It is a quaint conceit, fashioned melodiously, wittily, and with expert orchestration. The Ormandy baton applies the appropriate touch of lightness and whimsicality carried out with virtuoso finish by the Minneapolis players.

⁂ ⁂ ⁂

J. P. F. is thoughtful enough to contribute the attached space filler, which he calls: "Famous American Pastimes":

Raising Prices.
Hijacking.
Socking in the Jaw.
Sticking-'em-Up.
Putting-'em-on-the-Spot.
Taking-'em-for-a-Ride.
Machine-gun Fire.
Torch-Murdering.
Trunk Mysteries.
Kidnapping. (Snatch Racket.)
Burning in the Chair.
Getting a Stay.
Paroling.
Jail-Breaking.
New Dealing.
Coding.
Taxing.
Banker-Badgering.
Passing Dividends.
Brain-Trusting.
Cocktailing.
Divorcing.
Jazz.
Jazz.
Jazz.

⁂ ⁂ ⁂

Benno Moiseiwitsch kindly relays a story told to him by Ossip Gabrilowitsch:

"Quite a while ago I was giving a recital in Berlin after an absence of some years from the German capital. I had prepared with particular diligence, knew that my material was securely in my mind, and fingers, and was anxious to do myself thorough justice on an occasion which spelled high artistic importance to me. I even had kept early hours, eaten moderately, exercised regularly for a fortnight before the concert, and felt in perfect physical condition.

"Tranquil and confident I walked out on the stage and faced my audience for the introductory bow. What was my horror, at that instant, to see Ferruccio Busoni sitting in the front row. Busoni, with his leonine head, the scholarly features, professorial looking beard.

"I must explain my feelings by telling you that to me, Busoni was the prodigious giant of the piano, its towering master, exponent, philosopher, and musical prophet. I revered him beyond words as a god of the keyboard.

"Away went all my self-esteem, all my sense of unfailing ability. The more so because I was playing some Bach, Beethoven, and Brahms works for whose delivery Busoni had become famous. I began to play but could not get the presence of the master out of my mind. 'I must do everything in his spirit,' was my mental motto with each note I sounded. I tried to remember exactly how he did this and that phrase, accent, and passage, where and how much he retarded, hastened, climaxed. I suffered the traditional tortures of the damned. When the last number of the program and the encore addendum were over, I breathed freely again but also was a complete wreck.

"Then came my retreat to the dressing room and the usual congratulatory visitors. Suddenly, as they trooped in, I saw among them the well known leonine head, the scholarly features, the professorial beard which had filled me with such terror. Their owner stepped forward, extended his hand, and I saw that he was—not Busoni. Just someone who startlingly resembled him. He almost had murder on his conscience."

⁂ ⁂ ⁂

Der Doppelgangster.

When the press gathered in Gatti-Casazza's office at the Metropolitan one day last week to receive his annual announcement of the opening of the operatic season in December, Grena Bennett was the first in line to greet the renowned impresario. As usual, she was kissed warmly.

As an unknown representative of the Associated Press, I congratulated her on the affectionate tribute. "I get one every year," she stated proudly, "but this year I've had three because I've seen him three times this fall. Now, what do you think of that?"

Just as the journalists were leaving Grena presented Mr. Gatti with a box of chocolates with a wicked twinkle in her eye. Although she murmured something into Mr. Gatti's ear, I was unable to catch what she said. Have you any idea? I should so like to know. Anonymous letters gratefully received.

* * *

The W. W. Nortons entertained for Dr. Paul Bekker, the recent critical acquisition of the Staats-Zeitung, on the coldest fall afternoon so far. (Editor, please note. If this information is incorrect by more than two degrees fahrenheit on press day, delete it. My standards of authoritative judgment would be in jeopardy and I couldn't stand the sneers of meteorological scientists.)

Shivering in my lightly spotted overcoat, I buffeted the howling zephyrs of Gramercy Park to climb up the water-spout to the balcony surrounding the Norton's living-room. A fire-lit scene of dignified jollification made my mouth water with envy. Mrs. Norton, in an emerald green dress, was chatting vivaciously with Dr. Bekker, while directing a tea-potted amber stream with nice exactness into the nearest cup. My admiration was unbounded. Imagine doing two things at once like that.

The ultra guests of our musical élite were conversing in cultured voices. Three gentlemen of the profession were grouped downstage left. These were Paul Rosenfeld, Carl Engel and Roy Harris. Centre, with elbows on the mantel, nonchalantly leaning, tinkling glasses in hand, were Leonard Liebling and Mr. Norton. Upstage right, stood Gustave Reese, his nice wife and Horace Johnson. Softly ensconced on the big green davenport, middle centre, were Mina Lederman, Mrs. McCollister and Arthur Mendel. Scattered in advantageous positions, to complete the stage picture, were a chap named Gore and Storer Lunt.

The scene was excellently staged and completely in the mood of the play until Arthur Mendel spilled his whiskey and soda on the floor and Francis Perkins arrived. The actors suddenly dropped their characterizations. The drawing-room comedy became a farce. Whether it was the writing of the piece or faulty direction, it was difficult to judge. The curtain fell and, shivering, I slid down the drain-pipe and went home, unfed and unquaffed.

* * *

The other night our Josie Vila left two gentlemen friends in her apartment to get dinner for themselves while she went out on a rush business call. "There isn't much in the ice-box. But there are plenty of eggs if you want an omelet or a soufflé." So saying she departed.

One of the boys happened to be Johnnie Carroll, who was to give a Town Hall recital in a few days. Johnnie and Jack set to work and evolved a cheese soufflé which they bravely ate. When Josie got back every crumb of it had disappeared, but though the kitchen looked as though a Kansas twister had hit it, they solemnly assured their hostess that the food had been simply delicious.

Josie pretended to believe their stories, but she sent Johnnie Carroll a telegram on the evening of his concert, which caused much merriment in the telegraph office. This was the wire!

> May your tones be as light and bright as your cheese soufflé.
>
> The Eggs.

Do you think Josie was envious of the culinary creation, or did their tale make her hungry? At least someone of the three children was beaten at their own game. Maybe it was the eggs.

* * *

Walter Naumburg overheard the conversation between two men sitting in Harry Harkness Flagler's box at a recent Philharmonic concert which Werner Janssen was conducting.

"He's a smart chap," said one.

"Sure. His father had a *hofbrau* and that makes him a highbrow," said the other.

* * *

A wee birdie tells me that Henry Hadley is to have the conductorial post of a symphony orchestra in an important inland city of this, our fair countree.

* * *

From morn till night I staggered from party to party last Sunday. Monday found me still alive but with a very much worse digestion. However, I shall try to tell you what happened chronologically.

I was awakened at the unbelievable hour of eight-thirty by the telephone on November 18. Feebly lifting the receiver to my ear I murmured "Present," and slipped back on the pillow. The voice at the other end of the wicked instrument was that of a very nice lady whom I normally like very much indeed at all times. This time I hated her, even though she was cordially inviting me to dinner.

"I'm terribly sorry to wake you up," she said, blithely. "But we're going on a picnic and this was the only time I could call you. You are never at home at all the proper times."

I accepted her invitation as cordially as I could with my morning bass voice, fell back on the bed and tried to go to sleep.

Finally giving it up because a chap in a nearby garage began banging the dents out of the fenders of a car, I rose languidly, dressed and ate a frugal breakfast.

At noon I went to the Radio City Music Hall to hear the first performance over the radio of Otto Cesana's Second American Symphony. Sleepy still, I smoked nearly a pack of cigarettes to try and wake up. The piece was all right. At least I think it was. Though I can't remember whether I heard it or not. Afterwards I hid in a corner by the piano and drank cocktails and ate all sorts of things I shouldn't. I vaguely remember seeing the composer of the day, his wife, Leon Leonidoff, Erno and Marischka Rapee, Mr. Eyssell, Mr. Van Schmuss, Hazel Flynn, Mr. MacFarlane, Horace and Helen Johnson and twenty or thirty other people.

From there I went to a concert. At least I think I went to a concert. But what or who or where or when it was playing I can't tell you.

Then I dragged myself to a party Blanche and Herbert Witherspoon were throwing in their magnificent Park Avenue domain. The Japanese butler nearly put me into the coat closet instead of my coat. It really didn't make much difference to me. I might have been glad to hang on a hook for a while. Certainly it would have been a good support, the way I felt.

However, I was gently propelled behind a small Chinese inlaid screen in the sumptuous dining-room where I remained for two hours. I dimly recollect peering out at Nina Morgana, Bruno Zirato, Marie Rappold and her daughter, Fraser and Mrs. Gange, Alice Bracey Taylor, Clara Edwards, Oley Speaks, Paul Althouse, Arthur and Jerry Bergh, Freddie Jagel, Joe Skilton, Johnnie Majeski, Carlotta and Fritz Reiner, Claude Gonvierre, Leonard Liebling, Cyrena Van Gordon, Rosa Ponselle, Arthur Rosenstein, Solon Alberti and wife, Percy Rector Stephens, Jeannette Vreeland, Alexander and Mrs. Russell, and a couple of hundred other celebrities. However, before I could get my full sleep, Blanche pulled me out, put me in a taxi, gave the wrong address and sent me on my way.

At last, after due deliberation and efforts in German, French, Swedish, Jewish and Hibernian, I arrived at the New School for Social Research for the scheduled dinner honoring Dr. Ernst Toch. I found my seat at table, ate enormously, nodded several times over the speeches—which my neighbors told me were marvelous. Dr. Toch got an ovation for his simple and modest address, they said, as did Dr. Alvin Johnson.

As I was sneaking out I spotted George Gershwin, Walter and Mrs. Naumburg, Sam and Lillian Jaffe, Max Persin, Horace and Mrs. Kallen, Bernard and Mrs. Wagenaar, Henry Cowell, Ruth Crawford, Mina Lederman, Fritz Lehmann, Mr. and Mrs. Edgar Varese, Lazare Saminsky, and Mr. and Mrs. Harold Morris. Just as I hit the elevator Horace Johnson tried to get on too, but the elevator boy slammed the door in his face. I was thankful, for I'd had enough musicians for one day.

At eleven-thirty just as I was falling to sleep in my white bed, the telephone rang. It was Gladys Axman asking me to supper next Sunday night to meet Kathryn Schrafft. "She's so sweet," said Gladys.

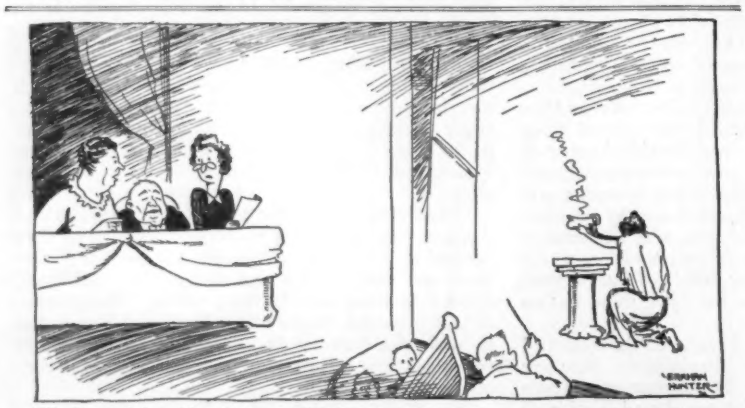
"Sure, I'd love it," I answered, yawning. "I always buy my sodas there. Do I get the checks before or after drinking?"

* * *

The costumes in the parade at Carnegie Hall when the Boston Symphony Orchestra played last Saturday afternoon were modelled by Vera Brodsky, Victor Wittgenstein, Jascha Heifetz, Arthur M. Abell, Emanuel List, Rosalie Kramer, Marion Bauer, William Chase, Adele Nininger and Leonard Liebling.

* * *

At Anne Roselle's reception for Max Rabinoff last week I saw Francis Perkins beat the crowd to the supper table at twelve p.m. sharp. Two hours later as I was sorting out a nice overcoat and hat from the jumbled melee of apparel I saw Frank on his way again to the supper table with an empty plate. That musical liner's capacity is bigger than his displacement. He ought to get the male contracts away from every other scow.



"Don't mind Joe, Miss Trimm. He likes dancing but the more undressed kind, if you know what I mean."

From Our Readers

Clarion Call to Philadelphia

Philadelphia, Pa.,
November 14, 1934.

To the Musical Courier:

What is to be the ultimate destiny of choral music in Philadelphia?

To all intents and purposes, it is having a terrific struggle to keep alive, due principally to a lack of support by the musical public, and to some degree to lack of support by singers.

Choral music is the great training school for musical culture. A much keener appreciation is developed in participating in the creation of music than is the case in being merely an auditor. Attendants for orchestral concerts, chamber music concerts, solo concerts, etc., *ad lib.*, are created in good choruses. They must be kept alive. Very few relatively, become great soloists though many sing well enough to become active in good choruses; very few become expert instrumentalists. They too may participate in great choral music.

Several of our larger and first-rate choruses are trembling; must they fall?

The Brahms Chorus, of which I am conductor, has been carried on for eight years with no thought of gain. All the funds collected were spent to improve the programs. With some pride we review our brief history: The "first time" in Philadelphia—Missa Solemnis, Beethoven; Triumphlied, Brahms; Te Deum, Dvorak; Easter Oratorio, Magnificat, Christmas Oratorio, Bach; etc., etc.

Yet it has been harder and harder to get public support and interest. Dr. Matthews and Dr. Thunder would undoubtedly write the same history of their efforts. Mr. Montani's most excellent Palestrina Choir ceased functioning some time ago through lack of funds—a fine choir doing beautiful work.

There are often public statements about how musical Philadelphia is. I wonder. If those who are working continuously and faithfully to give Philadelphia fine choral music could have a little support financially, and from singers, it might be possible to believe this statement.

I issue this warning—that when the choral organizations are gone—or living dead—there will be mighty little support for the orchestras, chamber music, the operas, or solo recitals, and there will be a greatly reduced interest in vocal lessons and coaching. Voice teachers, musical public, singers, public school and private school authorities, college departments—get back of the worthy choral organizations of the city! Selah!

Yours truly,
N. Lindsay Norden.

OBITUARY

Dr. George Barlow Penny

Rochester, N. Y.—Dr. George Barlow Penny, professor emeritus of musical history and theory at the Eastman School of Music, died on November 15 at the age of seventy-three. Dr. Penny was a native of Haverstraw, N. Y., a graduate of Cornell University and a music student at Syracuse University under Percy Goetschius. For thirteen years he served as dean of the school of fine arts at the University of Kansas, and from there went to Topeka as city organist, the first to hold such a position in this country. He headed the department of music of Washburn College, and other connections were with the Rochester Conservatory of Music and the Institute of Musical Art in New York City. Since 1921 he had been affiliated with the Eastman School. During the summer of 1933 he went to Europe as representative of the Oberländer Trust of the Carl Schurz Foundation to gather information on music conditions in Germany and Austria. He leaves his wife, a son, a brother and a sister. R. P.

Mrs. Kate Sherman Seward

Mrs. Kate Sherman Seward, widow of George F. Seward, died at the age of eighty-four in Goshen, N. Y., on November 15. Mrs. Seward was a remarkable linguist and pianist and knew many eminent musicians. Ten years of her life were passed in China, where she went with her husband, the United States Minister to China.

Mrs. Edward Curtis

Mrs. Augusta Lawler Stacey Curtis died at her home in New York on November 14, at the age of ninety-three. Mrs. Curtis was of distinguished American ancestry and had been prominent in philanthropy. She established what is believed to be the first free kindergarten for Negro children and the first music settlement in the city for colored people. She also founded a series of orchestral concerts for young persons conducted by the late Theodore Thomas, probably the first in New York City. Mrs. Curtis organized the Knickerbocker Greys in 1881, and was a member and former governor of the Colonial Dames of New York. She leaves two sons, two daughters, two grandsons and a great-granddaughter.

Jessie W. Fairlie

Newark, N. J.—Jessie W. Fairlie, civic worker and for twenty-five years treasurer of the Lyric Club, died at her home on November 14. Miss Fairlie, who was sixty-five, had been active in civic affairs. P.

New Enharmonic Pianoforte Keyboard Simplifies Task of Performers

David Barnett, Pianist, Tells How He Came to Devise Claviature Adapted for Use with Regulation Mechanism of Instrument

David Barnett is the inventor of a new design of piano keyboard called the Enharmonic Pianoforte Keyboard. He first brought this out in private demonstration in Steinway Hall in April, 1933.

"Since that time," Mr. Barnett told an interviewer from the Musical Courier, "the keyboard has been viewed and favorably received by many prominent musicians, among them Ernest Hutcheson, Olga Samaroff, Alexander Siloti, Sigismond Stojowski, James Friskin, Marion Bauer, Howard Brockway, Rubin Goldmark, Leopold Godowsky, Peter W. Dykema and Philip James. It has been demonstrated at the Juilliard Graduate School, New York University, Teachers College of Columbia University. It has been introduced into the musical curriculum of Horace Mann School, and instruction is being given there on the new design at the present time."

The interest in his invention has been such that Mr. Barnett will give a public demonstration at Town Hall, New York, on February 25.

DAVID BARNETT

Aid in Piano Performance

Mr. Barnett was asked how he came to formulate the new design. "I was led to this by my experience with students of the piano. I noticed the tendency for them to encounter certain difficulties which seemed to occur independent of their respective technics. This led me to feel that these difficulties might be traced to the particular arrangement of the present keyboard. Confirmation was lent this supposition by a historical study of the keyboard which showed the present keyboard to date from the year 1479. This date brings out the fact that the present keyboard precedes the adoption of our tonal system by about 300 years. The question arose then of whether the present keyboard is entirely suited to this tonal system. The adoption of the rule forbidding the use of the thumb on a black key is one of the main evidences that prove they are not entirely suited to each other.

"The Enharmonic Pianoforte Keyboard is therefore designed to fill to the greatest possible extent the needs thus evidenced. Tonally, it does not involve any change whatsoever, nor in the method of tuning the instrument. As a matter of fact, the design affects only the visible portion of the keyboard and in no way affects the inner mechanism. The suitability of the new design to the tonal system may be brought out by the fact that two tonalities or scales are absolutely equivalent and may be played with the same fingering. The same holds true for all arpeggio figures and all manifestations of the same pattern throughout the course of a particular composition."

S.

Musicales

Plotnikoff Conducts All-Borodin Program

Eugene Plotnikoff conducted the New York Civic Orchestra in a program made up of music by Borodin, at the Metropolitan Museum on November 14. It opened with the second symphony, continued with On the Steppes, and concluded with Dances from Prince Igor, Borodin's best known opera. The three orchestral works were presented with vigor, suppleness and characterization of details, and a barbaric splendor of color. Helen Vorontzova's dramatic soprano voice and Max Panteleieff's sonorous baritone were heard in arias from Prince Igor, creating enthusiasm in the overflowing audience.

F. W. R.

* * *

Lawrence Bergère Holds Pupils' Recital

On November 20 Lawrence Bergère presented five pupils in the first of a series of recitals at the Waldorf-Astoria, New York. Cecilia Rhodes, dramatic soprano, has a pleasing voice and sang with intelligence. She was especially effective in Mana-Zucca's Love's Adoration. Rose Ballard has a lyric voice of much sweetness, and her singing is of attractive quality. Priscilla Hoyt offered coloratura songs, scoring especially for her performance of Charmant Oiseau (David), with a ringing G above high C. Lansford McBride has a full, resonant bass voice. His singing of the aria from Hérodiade was deservedly applauded. John MacConnell won the audience with his clear tenor voice and artistic interpretation. The young artists were recalled several times for encores.

B.

* * *

Verdi Club Morning Musicale

Florence Foster Jenkins, president of the Verdi Club, greeted a well filled ballroom at Hotel Plaza, New York, on November 14, when Leonora Corona, soprano, and Arthur Anderson, baritone, both of the Metropolitan forces, shared Act II of Thais. In full operatic costume, Miss Corona rose to dramatic heights in both singing and acting. Her high tones were thrilling and she was effective.

Mr. Anderson filled the rôle of Athanael with entire competence. Violins, flute and cello completed the ensemble, headed by Nathan Price at the piano.

Earlier on the program Miss Corona sang a Gluck aria and songs by modern composers; Aubert's Vielle Chanson Espagnole was especially liked and so heavily applauded, it was followed by an encore.

F. W. R.

* * *

Mana-Zucca Club Opens Season

Miami, Fla.—The Mana-Zucca Music Club presented Franz Imhof, tenor, assisted by Eleanor C. Linton, pianist, in a recital on November 6. This was the opening program of the club's 1934-35 season. Mr. Imhof displayed a tenor voice of beautiful quality in a Verdi aria, numbers by Bohm, Sanderson, Wolff and Logan, and three songs by Mana-Zucca—Waiting, All for You, and Your Quest. He was applauded zealously by his appreciative audience, especially after his singing of Waiting. Miss Linton, a pupil of Mana-Zucca, gave effective performance to piano pieces by Tschaikowsky and Mokrejs.

S. M.

* * *

William O'Toole Presents Pescha Kalisman

William O'Toole presented Pescha Kalisman, child pianist, in a recital at his New York studio on November 12. Preceding her appearance, Mr. O'Toole gave a short dissertation, telling of the pedagogic principles he employs, and how he has spent a number of years evolving a new plan of technic, a comprehensive system covering all stages from the work of the beginner and taking in the art of the full-fledged concert artist. Original compositions are an important part of the plan. Anita Nickels, one of Mr. O'Toole's students from Philadelphia, came to New York to demonstrate the work on this occasion. Her offerings included two of her own compositions, gavotte and rondo, showing her knowledge and application of modes. Among her numbers was the piano arrangement of Ravel's Bolero, in which she ably displayed the various stages of technic, from plasticity to tension. Mr. O'Toole cultivates this flexibility in his pupils by having them play works in the classic, romantic and modern idioms, and then invent pieces of their own in all these styles. As for theory, his method combines what he describes as the "play approach," with intellectual understanding. Mr. O'Toole spoke about the books he has written to guide children in these studies, and which contain much material actually written by his young pupils and by pupils of teachers of the O'Toole method.

Diminutive Miss Kalisman followed the introductory remarks with her first complete recital program, and showed herself an earnest student, possessing natural talent. She is an excellent example of Mr. O'Toole's pedagogy. Her original compositions included an Old English Dance, Variations in D minor, a gigue, and an improvisation. The audience applauded her enthusiastically, a just reward for her promising, well presented program.

G. N.

Cesana's Second American Symphony Receives Radio Premiere

Otto Cesana's Second American Symphony was given its world première on the Radio City Music Hall WJZ hour, November 18, under Erno Rapee's leadership. The work, which is constructed in four movements, embodies some of the most distinguished tonal writing to come from any American composer of that school which attempts to express music in the so-called jazz idiom. Brilliantly orchestrated, it is serious music of the highest order, surpassing most of the previous concert jazz compositions known to our audiences.

The first movement of the Second American Symphony although strict in form is imbued with contrasting rhythmic patterns that are exotic in nature. The scherzo or slow movement which follows this has a pastorale quality which, though marred slightly by too heavy orchestral color, nevertheless is neither trite nor commonplace melodically. This section is succeeded by a gigue definitely sprung from those tonal patterns which we associate with the old-time barn dance fiddlers. The final movement, rather too long, is an ecstatic publication of jazz in its highest form. Complicated rhythmic effects pile one on another with devastating effect, and the symphony ends in a smashing climax.

Otto Cesana has conceived a major composition of merit. Under Rapee's expert direction the Radio City Music Hall Orchestra played the score with amazing facility. Although the symphony bristles with technical passages of exceeding difficulty, these were accomplished with accuracy and ease.

The remainder of the hour's radio program also held American selections. These were songs by Frank La Forge and A. Walter Kramer, a chorale by Frederick S. Bullard, and two orchestral sketches by Thomas Griselle.

Sincere appreciation is due the executives of the Radio City Music Hall for the encouragement of American composition. By sponsoring Mr. Cesana's cerebral activity they have added a work of outstanding importance to American musical literature.

H. J.

The Career of Artur Rodzinski

Artur Rodzinski, conductor of the Cleveland Orchestra, who, on November 22 opened a fortnight's engagement as conductor of the New York Philharmonic Orchestra, is a Pole. He was born forty years ago on the Dalmatian coast of the Adriatic, where his father had been temporarily sent on a military assignment.

The elder Rodzinski decided that his son should be a lawyer. Accordingly, young Artur was sent to Vienna where he attended the university and received the degree of doctor of law. Simultaneously, however, he followed his own natural bent. In the Austrian capital he availed himself of every opportunity to study and to hear music. He watched rehearsals, listened to performances, and gave every spare moment to his muse. So it was that almost at the same time he became a doctor of law he also became a doctor of music.

Returning to Warsaw he announced his decision to his father—he wished to dedicate his life to music. He started conducting and before long was wielding the baton as first conductor of the Warsaw Opera and the Warsaw Philharmonic. Soon he was engaged for performances in Berlin and other European music centres.

One evening Leopold Stokowski, conductor of the Philadelphia Orchestra, was visiting Warsaw. He went to the opera house to hear Rodzinski and afterward he went backstage to meet the young conductor and ask him to come to America as his assistant.

Rodzinski stayed in Philadelphia three seasons: as assistant conductor of the Philadelphia Orchestra, as principal conductor of the Philadelphia Grand Opera Company, and as head of the Curtis Institute Symphony Orchestra. He was then chosen by William Andrews Clark, Jr., a music patron, to lead the Los Angeles Philharmonic Orchestra.

He stayed on the Pacific Coast four years, through the season 1932-33. When he left a farewell banquet was tendered him by the Los Angeles Chamber of Commerce at which a scroll was presented to him, signed by the Mayor of the City and other notables.

Mr. Rodzinski has also conducted Hollywood Bowl summer concerts. As guest conductor, he has directed the following orchestras: San Francisco Symphony, Detroit Symphony, Rochester Philharmonic, and in 1928-29 the New York Philharmonic Orchestra. Last May he returned to his native Poland for his first visit in seven years. He conducted the Warsaw Philharmonic on May 11 in a program which included the toccata and fugue of Bach, Brahms' fourth symphony and Stravinsky's Fire Bird. Rodzinski conducted the first International Music Festival given under the Soviet régime and while in Leningrad he conducted that city's symphony orchestra. He has promised to return to Leningrad next summer for eight concerts.

In Cleveland, where he is now the permanent conductor, he has inaugurated a new policy of presenting opera performances as well as concerts. During the present season the Cleveland Orchestra under his direction will offer, in addition to its regular symphonic series, six opera productions, opening with Die Walküre. Interest is particularly centered on Lady Macbeth of Mtsensk, by the Soviet composer Shostakovitch, which will be given in Cleveland and in New York later this season.

Amri Galli-Campi Heard as Soloist with General Motors Orchestra

An event of musical significance took place on Sunday night, when Amri Galli-Campi, American coloratura soprano, was introduced to the radio audience of her country on the General Motors Hour over the NBC-WJZ national hook-up. Miss Galli-Campi's co-artist was Artur Bodanzky, who conducted the General Motors Symphony Orchestra.

The young American singer, a personable and attractive figure, faced the microphone in the Centre Theatre Studio of NBC, before a capacity house. She chose for her first group Ritorna O Caro from Handel's

AMRI GALLI-CAMPI

Rodelinda, the alleluja from Mozart's Exsultate and the familiar Caro Nome from Rigoletto. From her first note, she impressed her hearers with the fresh, sparkling beauty of her voice, which is youthful in quality, produced with flawless evenness, and is brilliant without any hint of hardness. Her work in the cadenza of the Verdi number was exemplary for style, ease and fidelity to pitch. She returned later to sing Schubert's Cradle Song, and to display again her mastery of the coloratura art in the polonaise from Thomas' Mignon. She closed the broadcast by singing a Scarlatti number. The visible audience acclaimed her and would undoubtedly have given her an even greater ovation but for the signals of the announcer, whose eye was on the stop-watch.

Orchestral numbers were the first movement of the Brahms symphony No. 2, in D, the overture to The Marriage of Figaro (Mozart) and the overture to Weber's Euryanthe. This organization is a fine one, and under the expert and musicianly baton of Mr. Bodanzky the beauties of the scores were given full exposition. The singer was accompanied by the orchestra, and for some of her offerings Frank Black replaced Mr. Bodanzky on the podium.

M. L. S.

Chicago Opera's First Week Brings Débuts of Newcomers

Andrea Chénier Sung with Martinelli and Franca Somigli in Featured Rôles—Giuseppe Bentonelli Makes Bow with Jeritza and Amato in Tosca

CHICAGO.—The Chicago Grand Opera Company, which began its season at the Civic Opera House on November 10 with a performance of Puccini's Turandot with Maria Jeritza in the title rôle, offered Andrea Chénier on November 12.

Throughout the season we will hear many new singers, some of them making their début in America, others joining the company for the first time At the performance of Andrea Chénier four newcomers made their first bows—Franca Somigli as Madeleine, Maria Barova as the Countess de Coigny, Teodor Lovich as Fouquier, and Sidor Belarsky as Fleville.

Though bearing an Italian name, Miss Somigli is an American, one of the few sopranos born in the United States to have received a call to appear at La Scala in Milan. Miss Somigli's first appearance presaged well for her future in the land of her birth. She is slim and young, understands the stage well, and though she is neither a sensational singer nor actress, everything that she did revealed the fine artist. The voice is more lyric than dramatic; it is of pleasing texture. She appeared at her best in the first act when we were confident that before the end of the performance her singing and acting would create a sensation, but we were wrong. There was no climax, even though we have no adverse criticism to set down in reviewing her performance. It was exact—perhaps, perfect, but at no point stirring. The public fêted the newcomer warmly.

The other newcomers, with the exception of Miss Barova, had little to do—so little that they left no great imprint upon our minds. Miss Barova disclosed a good voice as well as fine musicianship in the intricate part of the Countess. She is a happy acquisition to the company.

Giovanni Martinelli, who has long been a favorite here and has sung the title rôle many times at Ravinia, modulated his tones to blend with those of Miss Somigli. A nice gesture, to say the least, for a tenor who possesses a clarion-like voice of magnificent texture. The public felt that he had restrained himself and fêted him as buoyantly as if he had allowed them to hear those full-throated tones that have electrified Ravinia audiences.

Carlo Morelli, well remembered for his effective work in many rôles last season, rose to great heights as Gerard, which seems to be one of his best parts. His success was complete and richly deserved. Well worthy mention, too, was Ada Paggi's singing and acting of the part of the Old Woman. Satisfactory also was the Berši of Helen Ornstein. The balance of the lengthy cast was above reproach.

The performance as a whole, however, was somewhat tedious. Slow in motion it dragged through several hours and many left the theatre tired.

TOSCA, NOVEMBER 13

Another important début took place on our stage when Giuseppe Bentonelli made his initial bow in the rôle of Mario Cavaradossi in Tosca. Though having an Italian name, Bentonelli also is a native of this country and like many other American singers, he Italianized his name when he made his Italian début several years ago. Bentonelli came to us heralded as one of the most popular tenors now before the Italian public. By his singing and acting he reminded us of Edoardo di Giovanni, who had the good sense to return to his own name when he came back to America. Of course, we have reference to Edward Johnson. Bentonelli (or Benton), disclosed from his first appearance on the stage that he was absolutely sure of himself. He knows the stage, acts with conviction and sings with telling effect. The voice is not voluminous but it is of lovely quality. Well used, it floated throughout the vast hall clearly and effectively. Bentonelli is a tenor who does not know and does not want to know how to force his tones. He sings with ease and assurance and his success attested the pleasure that the audience derived from his singing as well as from his acting, which is far above that of the average tenor.

The beautiful Maria Jeritza was the Tosca. Naturally, the second act was completely hers. She is not new in the part here, so we will be brief in our comment. Asserting that we received several thrills will attest her merits not only as a singer but also as an actress. When Jeritza was recalled alone before the curtain at the close of the second act we heard shouts of *Bravo* and, strange to relate, those vociferous acclamations came from the throats of women, while the male element was satisfied to give the diva as hearty a welcome as has ever been given in our cold opera house.

Pasquale Amato's Baron Scarpia is an old acquaintance, which retains much of its former luster. He always divided honors with Jeritza and Bentonelli.

For the first time in many years we heard the rôle of the Sacristan well sung by the new incumbent of the part, the veteran singer Pompilio Malatesta, who joined the company for the first time this season.

Gennaro Papi was at the conductor's desk and he gave as lively a performance of Tosca as we have heard in a long while. Isaac Van Grove is making as big a name for himself as stage manager as he has in the past as conductor and producer.

IL TROVATORE, NOVEMBER 14

Trovatore still pleases the masses, especially when the Verdi work is presented as well as it was by Franca Somigli, Martinelli, Eleanor LaMance and Guido Guidi. Miss Somigli's Leonora, excellently voiced, had allure and in this rôle she strengthened the good opinion formulated at her début.

Martinelli's Manrico is too well known to need any comment here. Whenever he is on the stage he gives luster to a performance.

Miss LaMance made her reëntry with the company as Azucena, a rôle in which she won success last season and in which she again covered herself with glory. Her singing of Stride la vampa was one of the big moments and she was rewarded with salvos of applause. We might state, however, that she looks too young and beautiful to represent the old gypsy.

The performance marked the first appearance here of Mr. Guidi, who, in the basso part of Ferrando, revealed himself as a routined opera singer with a sonorous voice. Carlo Morelli is another good singer imported last year from the shores of sunny Italy by Paul Longone. Judging from the reaction of the public to this young baritone, he is destined to occupy a major position in the company. His Count was not only well voiced, but had dignity and authority. Ruth Mills, a newcomer, enacted the rôle of Inez and did it uncommonly well. The chorus sang as though tired, but the orchestra played the score with gusto, probably due to the enthusiasm of its leader, Gennaro Papi.

TURANDOT, NOVEMBER 17 (MATINEE)

Turandot was repeated with the same cast which opened the season on November 10.

PAGLIACCI AND CAVALLERIA, NOVEMBER 17

Due to the exigencies of the press the Saturday night double bill will not be reviewed until next week. In Pagliacci, Martinelli was Canio; John Charles Thomas was Tonio; Mario Fiorella made his début as Silvio, and Hilda Burke was the Nedda. In Cavalleria Rusticana, John Pane-Gasser was entrusted with the rôle of Turiddu, Joseph Royer made his first bow as Alfio, Anna Turkel débuted as Santuzza, Ada Paggi sang Lola and Mari Barova, Mama Lucia. Frank Laird Waller, conductor of the Milwaukee Philharmonic Orchestra, made his début at the conductor's desk with our company in the Mascagni opera.

RACHMANINOFF PLAYS

Under the local management of Bertha Ott, Rachmaninoff gave his only piano recital of the season here before a large and demonstrative audience. His program consisted of numbers by Bach-Tausig, Beethoven, Brahms, Chopin, Liszt and a group from the recitalist's own pen.

ARENDT-KOBER-SEDER PROGRAM

Three of Chicago's distinguished musicians divided honors on a program which was built to suit the student as well as the dilettante. Else Harthan Arendt, who occupies a unique place among our soprans, delivered her numbers with that opulence and beauty of tone that has endeared her wherever she has appeared. Worth singling out is her interpretation of the classics, which were enunciated well.

Georgia Kober, heard in a two-piano recital with Sturkow-Ryder the previous week, had for collaborator at this concert the pianist and organist Edwin Stanley Seder. Though we only heard their Bach number, it was sufficient to show that this team should join hands often. Their tone blended so well as to make for perfect ensemble.

LOIS WALLNER MAKES DÉBUT

Lois Wallner, soprano, proved herself a singer of merit at her début recital in the Studebaker Theatre on November 4. Though still very young, she has a good understanding of the art of singing, her musicianship is excellent and her interpretations artistic. Her voice is of fine, smooth texture, well placed and used with skill and intelligence. Miss Wallner's excellent work reflected the fine training she has received under Else Harthan Arendt's efficient guidance.

GRISHA GOLUBOFF IN RECITAL

Another astonishing violinist of tender years, Grisha Goluboff, stunned an Orchestra Hall audience on November 14, when presented in recital under the auspices of Avukah, the American Student Zionist Federation. That his technical equipment is remarkable goes without saying, but his musicianship and interpretative ability are those of a master of more mature years. Apparently, intricacies do not exist for young Goluboff, who plays with that finish and ease when technic is superbly governed by the head. He astounded his audience with his precocity in the Brahms D minor sonata, Ernst's concerto in F sharp minor, Chausson's Poeme, Ravel's difficult Tzigane, Bloch's Nigun, Perlman's Hebraish and Auer's Tarantelle de Concert. Samuel Yaffe played admirable accompaniments.

MUSICAL GUILD PRESENTS ARTISTS

The Musical Guild, whose aim is to promote worthy young talent, brought about the débuts of Barbara Balke, cellist, and Dorothy Wright, pianist, at Kimball Hall on November 14. A talented young cellist, Miss Balke accomplished excellent playing in numbers by D'Hervelois-Feuillard, Sammartini-Moffat, Boellmann, Fauré-Casals, Granados-Cassado and Granados-Heermann. Miss Wright justified the faith of her sponsors because of unusual pianistic qualifications in compositions by Bach-Busoni, Scarlatti, Chopin, Brahms, Griffes, Prokofieff, Debussy and Dohnányi.

STOCK PRESENTS NEW MIASKOWSKY SYMPHONY

At the Chicago Symphony Orchestra's fifth program on November 15 and 16, Dr. Stock featured the Miaskowsky symphony in B flat minor, which on this occasion had its first performance in America. In one movement, the symphony is one of the shortest big works in the symphonic literature and so abrupt is its ending that many in the audience were taken unaware when Stock closed the score. Miaskowsky's thirteenth symphony has little to recommend it to concertgoers. Its idiom is bizarre even to modern ears, but it is distinctly original in its Slavic garb. It is a succession of undeveloped ideas and shows conclusively that the Russian composer is a great admirer of Claude Debussy. The audience gave the new composition only a polite welcome, even though it was gloriously performed by the orchestra.

We are not adverse to a "New Deal" in music, which like all arts as well as business has entered a new phase of expression, but when we hear Bach's concerto for string orchestra in B flat major, Mozart's Les Petits Riens suite, Tschaikowsky's Francesca da Rimini fantasia and the finale from the third act of Wagner's Siegfried, which formed the balance of the program, we wonder if works like the Miaskowsky symphony matter. Many must share this opinion as every number but the symphony was loudly applauded, and justly so.

MARIA JERITZA
was heard in the title rôle of Turandot with the Chicago Grand Opera Company on the opening night of the season and also sang Tosca with this organization on November 13. (Photo by Setzer, Vienna.)

CZERWONKY STRING QUARTET

Kimball Hall held a large audience on November 16 for the second recital of the chamber music series being given by the Czerwonky String Quartet. The newly formed organization's playing on this occasion showed steady improvement and its performances of the Haydn D minor and Dvorak C major quartets and the Jean Cras harp quintet were of uniform excellence. In the quintet Alberto Salvi, harpist, assisted. The concert was under the management of Loro Gooch.

GILBERT AND SULLIVAN OPERAS AT THE GOODMAN

A season of Gilbert and Sullivan operas is to be presented at the Goodman Theatre beginning December 16, by the newly organized Chicago Comic Opera Company, formerly the Sinai Light Opera Company. Operas are to be given on four successive evenings during the third week of each month on the following schedule: Ruddigore, December 16, 17, 18 and 19; The Gondoliers, January 20, 21, 22 and 23; Patience, February 17, 18, 19 and 20; The Mikado, March 17, 18, 19 and 20.

NEW DEPARTMENT AT CHICAGO MUSICAL COLLEGE

The new adult department at the Chicago Musical College aims to attract adult music-lovers, non-professional pianists, and students of voice and instruments. Jean Clinton, director of the department, was formerly head of such a department at the Aeolian Hall School of Music, New York City. Having served as guest-lecturer at Columbia University, her many ideas were afforded the opportunity of realization under conditions governed by the latest ideas on adult music education.

One of the aims of the department is the cultivation of relaxation and enjoyment for the vast number of music-lovers hitherto denied the art of piano playing. Those who

(*Continued on page 24*)

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Josef Lhevinne and Lucrezia Bori Feted as Assisting Artists with National Orchestra Conducted by Kindler—Tibbett and Ballet Russe Appear—Rachmaninoff Plays Under Stokowski's Baton

WASHINGTON, D. C.—The twenty-fifth symphony concert on November 1 at Constitution Hall was offered before a large audience. The masterful interpretation of the Sibelius symphony No. 2 in D major by Hans Kindler conducting the National Symphony Orchestra and the exquisite solo work by Lucrezia Bori proved the highlights of the evening.

With orchestral accompaniment, Miss Bori sang the aria Deh Vieni from Marriage of Figaro (Mozart) and Alleluja from Exultate Jubilate (Mozart). Her best work was in the group of songs with piano accompaniment, including The Rose Has Charmed the Nightingale (Rimsky-Korsakoff), Lullaby (Scott), Cantares (Turina), Dos Cantares (Obradors) and El Vito (Nin). Frederick Bristol was at the piano and his precision-like accompaniment revealed an artist of high order.

The opening number was suite for strings (Purcell). Included also was Le Lac Enchante (Liadoff). These numbers thoroughly demonstrated the excellent calibre of the string section. The Sibelius symphony and the Purcell suite were played for the first time in Washington. España (Chabrier), brilliantly executed, was the closing number.

LHEVINNE APPEARS AS SOLOIST

Constitution Hall was packed to capacity on November 11. It was the twenty-sixth Sunday concert of the National Symphony Orchestra (Dr. Kindler, conductor). Josef Lhevinne, renowned pianist, was the soloist.

The opening number was the overture Le Roi d'Ys (Lalo), to which Dr. Kindler gave an excellent reading. Solo passages written for cello were played by Howard Mitchell, principal cellist of the National Symphony Orchestra.

The Haydn symphony No. 4 in D major, known as the Clock, was the following number. The precision in conveying the rather delicate style required in all the movements of the symphony was excellently fulfilled.

Following the intermission Lhevinne made his appearance. After playing the Chopin concerto No. 2 in F minor, in which the *larghetto* movement was exquisitely interpreted, he was recalled a number of times. His encores were The Blue Danube (Johann Strauss) and étude in F minor (Dohnányi).

Because of the brilliant and colorful orchestral effects in the accompaniment to the Chopin concerto and the precision which Kindler's baton extracted from his body of young artists, the portion of the program with Lhevinne as soloist proved the highlight of the concert.

The modernistic Honegger's Pacific 231, the concluding number, received a terse reading by Dr. Kindler.

LAWRENCE TIBBETT'S RECITAL

With the stage accommodating several hundred of the audience, Constitution Hall was packed, with over 4,000 in attendance for Lawrence Tibbett's recital on November 4. It was the opening of the Sunday series sponsored by the Dorothy Hodgkin Dorsey Concert Bureau.

Tibbett is not only a great singer but a great personality. Too, his well balanced program together with the various types of music he interprets accounts for his popularity.

His selections included The Soul's Departure (Breton song), There is a Ladye (Winifred Bury), There's Not a Swain (Purcell-Moffat), If Only I Could Find Again (Brahms), Joyful with Bleeding Heart (Eric Wolff), Fare Thee Well (Hugo Wolf), Largo al Factotum, from Barber of Seville (Rossini), God's World (Jacques Wolfe), To The Children (Rachmaninoff), Traffic (Charles Ridgway), The Death Watch (Harold Davidson) and Come Buy, from Shakespeare's Winter Tale (Buzzi-Peccia), in addition to numerous encores.

Stewart Wille, his accompanist, also appeared as soloist and with masterful execution offered the rhapsody in G minor (Brahms) and Gardens in Spring (Walter Niemann).

BALLET RUSSE IN TWO PERFORMANCES

In the afternoon and evening of November 4, the Monte Carlo Ballet Russe performed at the National Theatre. Tickets for both performances were sold-out with hundreds occupying standing room. This successful attraction was sponsored by the T. Arthur Smith Concert Bureau.

The writer had occasion to witness the evening performance, which included the ballet interpretation of The Beach, music by Jean Francaix; Union Pacific, with music by Nicolas Nabokoff, based on folk-songs of 1860; closing with The Beautiful Danube, music by Johann Strauss.

The Beautiful Danube was exquisitely performed. This ballet and music serve as an excellent example of perfect blending, proving agreeable to the ears as well as the eyes.

STOKOWSKI AND RACHMANINOFF IN CONCERT

Leopold Stokowski conducting the Philadelphia Orchestra and Sergei Rachmaninoff as soloist attracted a large audience at Constitution Hall on November 8. This concert was presented by the T. Arthur Smith Concert Bureau. Rachmaninoff's appearance was by special arrangement with Mrs. Dorsey, who will present Rachmaninoff in recital at Constitution Hall on December 9.

The Fire Bird (Stravinsky) was the opening number. Extremely few symphony orchestras can attempt to convey the interpretation which the Philadelphia Orchestra under Stokowski achieves in this work.

Of interest to Washingtonians was the orchestra's superb playing of Sand by Mary Howe, a composer resident in this city.

Rachmaninoff's Rapsodie on a Theme of Paganini, with the composer at the piano, really proved the principal attraction of the evening. Aside from the masterful interpretation of the soloist on the piano, the work is so constructed that the orchestra really supplies its beauty. With the exception of a few outstanding solo passages, the composition is so interwoven that the piano part becomes a part of the orchestra.

The concluding number was the Brahms symphony No. 3 in F major, to which Stokowski gave a splendid reading. Two short numbers by Palestrina and Frescobaldi were encores offered by Stokowski and his orchestra.

BOSTON SYMPHONY ORCHESTRA

Dr. Serge Koussevitzky conducted the Boston Symphony Orchestra before a good-sized audience on November 14 at Constitution Hall. It was the first in a series of three concerts under the direction of the Dorothy Hodgkin Dorsey Concert Bureau.

Just as a good violin improves with age so does this large "instrument," better known as the Boston Symphony Orchestra. The program opened with the brilliant overture to Oberon (Weber), the mighty Franck symphony in D minor and Moussorgsky's colorful Pictures at an Exhibition, originally written for piano, arranged for orchestra by Maurice Ravel.

In the Franck D minor symphony many conductors are inclined to give their own interpretation, whereas Koussevitzky, perhaps because he is conservative, followed the score strictly, and conducted in line with the composer's intention. Apparently there was good reason for the exactness, because the symphony sounded magnificent.

NORMAN FRAUENHEIM IN PIANO RECITAL

At the Arts Club on November 7 a distinguished audience including many local artists had an opportunity of acquainting themselves with the artistry of Norman Frauenheim, who already has a large following in Pittsburgh as soloist, music lecturer and pedagogue.

The extensive program Mr. Frauenheim offered was devoted to compositions by Bach, Liszt, Mozart, Schumann, Chopin, Paderewski, Scriabin and Rubinstein. Not only did the recital prove delightful but in the wide range of piano music heard and the masterly execution of all the numbers, the writer can predict Mr. Frauenheim's acceptance in this city among the few outstanding artists.

In the recent reorganization at Washington Musical Institute, Dr. Edwin N. C. Barnes, music supervisor of public schools of the District of Columbia, was elected its president, Mrs. Carter, dean, and June Robinson, secretary.

The Children's Theatre of New York, before a large audience at the National Theatre on November 3, offered Pocahontas. This story of John Smith and Pocahontas was well staged and splendidly acted. The large audience consisted of children and adults.

G. S.

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CONSERVATORIES and SCHOOLS

Eastman School of Music

ROCHESTER, N. Y.—The thirty-fifth concert in the Eastman School of Music American Composers Series will be given on December 6 at the Eastman Theatre. The public is invited to hear the concert and the formality of tickets is not required for admission. The series entered on its tenth season with the program given on November 1. The performance at the concert of December 6 will again be by the Rochester Philharmonic Orchestra, Dr. Hanson conducting. The soloist of the concert is to be Allison MacKown, cellist, who plays the solo score of a new set of variations for cello and orchestra composed by Marjorie Truelove MacKown.

A first American performance will be given of Timothy Spelman's Pervigilium Veneris, composed for chorus and orchestra. Mr. Spelman has been for some years a resident of Florence, Italy. The work to be performed, with the Eastman School Chorus assisting the orchestra, has been heard abroad. Another number to be performed for the first time in this country is Herbert Inch's To Sylvanus, one of the compositions written while the composer occupied the Prix de Rome Fellowship. Mr. Inch, on taking his Master's degree from the Eastman School, was awarded the first fellowship in music granted by the University of Rochester and later won the Prix de Rome.

A fourth number will be Dr. Hanson's Merry Mount Suite, composed in honor of the Rochester Centennial performance in the Eastman Theatre last June and there performed. Dr. Hanson has utilized music from the score of his opera of that name to make the content of a suite of five numbers. An overture number may be added.

Lawrence Conservatory of Music

APPLETON, WIS.—A series of concerts presented by faculty members of Lawrence Conservatory of Music was opened on October 23 by Cyrus Daniel, composer-pianist, and Marshall Hulbert, baritone. Mr. Daniel played several original compositions, including the slow movement from his first piano sonata, An English Garden, written during his study with York Bowen in 1929. Mr. Hulbert's selections included songs from early Italian and French schools, several arias, and a group of modern English songs.

The second concert of the series was presented by Dr. Percy Fullinwider, violinist, and Nettie Steninger Fullinwider, pianist, on November 15.

Eunice Norton has been engaged to present the second concert for the Community Artist Series, which opened October 29 with a song recital by Nino Martini.

Rehearsals for Handel's Messiah, conducted by Dean Carl J. Waterman, has been set for December 16. The chorus numbers 200 voices.

Announcement has been made that the Lawrence A Cappella Choir (Mr. Waterman, director) will sing the Bach B minor Mass the latter part of April as the principal feature of a two-day Bach festival, to include an appearance of the Lawrence Conservatory Symphony Orchestra (Dr. Fullinwider, conductor and appropriate solo numbers.

LaVahn Maesch, professor of organ, has recently been appointed choirmaster at First Congregational Church. Marshall Hulbert, secretary of the conservatory, is now choir director at Memorial Presbyterian Church.
A.

The Cornish School

SEATTLE, WASH.—Berthe Poncy Jacobson, pianist and member of the Cornish School faculty, will be soloist with the Seattle Symphony Orchestra on December 17, playing the Liszt E flat concerto. On November 16 Mme. Jacobson appeared with Peter Meremblum, head of the violin faculty, in a sonata recital, her first public appearance since the death of her husband, Myron Jacobson. The program of Mme. Jacobson and Mr. Meremblum comprised the Winkler sonata in G minor, Richard Strauss' sonata in E flat, and Vier Stücke for violin and piano by Korngold.

The Meremblum String Quartet of the Cornish School has given two concerts this fall. This is the group's sixth year as a major musical organization in this part of the country.

In October the Cornish Theatre presented Icebound, Owen Davis' Pulitzer Prize play. Three performances were given. On November 2, 3 and 4 Benjamin Zemach and his group gave three dance recitals at the Cornish Theatre.
S.

Cleveland Institute of Music

CLEVELAND.—Denoe Leedy of the piano faculty of the Cleveland Institute of Music, and music critic of the Cleveland Press, spoke on Modern French Composers in the Comparative Arts Course, November 9, and gives a piano recital on November 28.

Joseph Fuchs, head of the violin department and concertmaster of the Cleveland Orchestra, and Arthur Loesser, head of the department of ensemble, gave a joint sonata recital on November 14.

Carlton Cooley, teacher of viola, spoke on Jean Sibelius, November 23. Herbert Elwell, music critic of the Plain Dealer, and head of the department of composition, lectures on Igor Stravinsky and the Diaghileff Ballet, November 30. Arthur Loesser and Beryl Rubinstein will appear at two pianos at the Singer's Club's first concert of the season on December 4. Mr. Rubinstein continues in his capacity as director of the club.

Student recitals took place on November 5 and 23. Among the performers were Eleanor Evans, Betty Williams, Ann O'Bryan, Max Powers, Joseph Koch, Clement Miller, Angelica Mancini, Norman Roman and Edward Matyi.
O.

Studio Notes

RUTH SHAFFNER

Ruth Shaffner, soprano and teacher, has resumed activities at her New York studio. Pupils of Miss Shaffner are entering on well booked seasons. Caroline Brelos of Ellenville, N. Y., a soprano, has been frequently heard in her home city, and Walter Moberg of Danbury, Conn., tenor, appeared at the First M. E. Church of Carmel, N. Y., on November 11, and will be heard again at the WCTU convention to be held there on November 27, together with Elizabeth Kelly, of Carmel, another Shaffner pupil.

Ann Kemp of Lake Mahopac, N. Y., recently presented a recital at her home for the benefit of the Red Cross of that section. She was assisted by Eugenie Limberg, violinist, and Virginia Duffey, accompanist. Veronica Hale, soprano, sang the title rôle in a performance of the oratorio Ruth by Gaul, given at the Fordham Lutheran Church, New York, November 23. Edith Sagertsrand has been reëngaged as soloist for the December concert of the Metropolitan Life Insurance Company Band, and will give two arias with band accompaniment. She is the soloist of the Emanuel Swedish M. E. Church of Brooklyn, N. Y. Alfred Flower, bass, was heard several times this summer at the Towner's Baptist Church, and both he and his wife, Agnes Flower, took part in a performance at the Patterson (N. Y.) Town Hall recently, singing a costume program, Songs of Old. Mrs. Flower appeared as soloist at the Towner's Baptist Church this summer, as did Miss Kemp.

Florence Griffin, mezzo-soprano, of Oyster Bay, N. Y., is soloist of Christ Church in that city.

Miss Shaffner is planning a series of musicales at her New York studio this winter, with prominent composers and artists as guests. The first will be a "record" afternoon, at which recordings made by those in the studio will be played.

FRANCIS ROGERS

Floyd Worthington, baritone, artist-pupil of Francis Rogers of New York, sang the rôle of Peter in the production of Hänsel and Gretel at the Hippodrome, New York, on November 17. Mr. Worthington also was awarded a début recital appearance at Steinway Hall, New York, on November 27 by the Madrigal Society.

NATHANIEL ROBIN

Nathaniel Robin presented Cecily Lambert, Rosamonde Safier and Dolores Saborido in an interesting program of piano music on November 16 at his studio in Carnegie Hall, New York. An informal musical discussion by Rulison G. Parker added variety to the program.

Miss Saborido made her first appearance at these class recitals and showed promise as a pianist in Ravel's Pavane and Debussy's Second Arabesque. She has poise, style and talent. Miss Safier, who has been heard on other occasions, this time played one of her own compositions, Strange Fantasie. This

PASQUALE AMATO
was the Scarpia of a performance of Tosca offered by the Chicago Grand Opera Company on November 13.

pianist has a fine sense of the contemporary idiom and played her composition with skill.

Miss Lambert has become a feature of these programs, each time reflecting a broader musicianship, more technical facility and the stage presence of a more experienced artist. She was heard in numbers by Moussorgsky-Rachmaninoff, Chopin, Debussy and Ravel.

From the viewpoint of the spectator Mr. Parker finds in music more to hold the attention of the layman than in some of the other arts. His talk was based on Music, a Religion.
G. N.

Concert Management George Leyden Colledge Notes

Constance Beatus, mezzo-soprano, made her New York début at Steinway Concert Hall on November 21. Brooks Smith assisted at the piano. Miss Beatus is a native New Yorker, whose studies have been confined to America. She has sung in various cities in the East.

Boris Koutzen's Trio for flute, cello and harp, written for and dedicated to Barrère-Salzedo-Britt, was performed by that organization at the Beethoven Association concert in Town Hall, New York, on November 19. This work is included in the program which Barrère-Salzedo-Britt will play on its extensive tour. The first performance of this composition took place on May 8 at Town Hall.

Lysbeth Lefevre's Current Engagements

Lysbeth Lefevre, cellist from California, who is under the management of George Leyden College, played in Mexico in a joint appearance with the London String Quartet during October. She has returned from Cincinnati where she was soloist with the Cincinnati Symphony Orchestra, Eugene Goossens conducting, and on November 30 will appear with the London String Quartet over Station WEAF playing Tschaikowsky's Rococo Variations and two cello quintets of Schubert. She then goes to Havana where she plays several concerts before returning to the Pacific Coast.

New York to Hear Mabel Ritch, November 27

Mabel Ritch, contralto, will give her only New York recital this season at Town Hall on November 27. Miss Ritch, a native New Yorker, has appeared throughout the country in concert and opera, and has sung practically every important oratorio contralto rôle. For her program at Town Hall she has chosen Italian, French and German groups, and in the English group are included two first performances of Holland Robinson. Edward Hart will assist at the piano.

Sevitzky and Simfonietta to Go on Air

Fabien Sevitzky and his Philadelphia String Simfonietta have been engaged for a broadcast for the Elizabeth Sprague Coolidge Foundation over the NBC network, December 8.

Edwin Hughes at Teachers' Congress

Edwin Hughes, pianist, will speak before the Piano Teachers' Congress at Steinway Hall, New York, on December 6.

Music Notes From Coast to Coast

CALGARY, CAN.—Excellent diction and smooth phrasing marked the Bach singing of Helen Sherry of Saskatoon, who appeared as guest artist for the Women's Musical Club on October 24. Contrasted against the style of Bach and Handel were the seductive lyrics of Schubert and Brahms, given a beautiful interpretation by this finished singer. Two Russian numbers and a Hebrew folk-song preceded her final number, Ernani, Involami from Verdi's opera Ernani. Sympathetic accompaniments were provided by Mollie Pierce.

A veritable triumph was attained by Bernice Claire, coloratura soprano, and her assisting artist Esther Lundell, pianist, when they inaugurated the Frederic Shipman Concert Series (local management, Olga Nickle) on October 29 in the Palliser Hotel. From an old English air, Have You Seen But a White Lily Grow?, through exacting numbers such as the Polonaise from Mignon, and Depuis le Jour (Charpentier), Miss Claire evidenced sound musical training in songs by Bach, Mendelssohn, Marx, Debussy, Grieg and Strauss. Miss Lundell provided excellent work at the piano and afforded delight in her playing of Bach, Debussy and Lavignac.

John Goss, English baritone, appeared in recital on October 31 under the auspices of the Canadian Women's Club (president, Alice M. Pettman). Accompaniments were provided by Dorothy Currie. F. A. F.

EL PASO, TEX.—The Chamber Music Society gave its first concert of the season at the Radford School for Girls. The society is composed of Mrs. Rosco Conklin, pianist; Richard Davis, R. P. Conklin and Louise Bolton, violins; C. H. Hopfield, viola; L. R. Wosika, cello; R. W. Coon, clarinet; G. Serna, bass; C. T. Bates, bassoon, and B. Bobadillo, French horn. The works performed were the string quartet, op. 54, No. 1 (Haydn), Elizabeth's Prayer (from Tannhäuser) (Wagner), sung by Mrs. R. J. Millen, accompanied by orchestra and piano, and the septet op. 20, E flat (Beethoven. This was the premier performance of the septet in El Paso.

A Russian program in costume was presented at the Woman's Club as a preliminary to the presenting of the Don Cossack Russian Chorus, who sang to a capacity house here on November 5. Those taking part on the Russian program at the club were Mrs. O. A. Palmer, Alice Meisel, Laurita Westroup, Max Stern and Valentina Jersky.

Florenc Watkins, singer, writer and president of the Woman's Club of El Paso, was guest soloist at the dedication of the Lordsburg Woman's Club. Mrs. Watkins sang numbers by Chaminade, Huerta, Mollie Carew, R. Huntington Woodman and Mary Helen Brown.

The Little Theatre of El Paso, Inc., opened its own theatre building on October 24 with the presentation of Phillip Barry's comedy Holiday, under the direction of Lucia Hutchins. This is one of El Paso's pride possessions and much credit is due Mrs. Leonard Goodman, president, and the following members of the board of directors; Mrs. Kenneth Oliver Manuel Schwartz, Dr. J. E. Hymes, Mrs. J. W. Lorentzen, Mrs. C. A. Pomeroy, Major Richard Burges, Mrs. Warren Small, Florenc Watkins, Clifford Irvin, Ben Howell, Burton Rawlings, Mrs. H. D. Slater, Margaret S. Marshall, Bob Oliver Jr., Grace Wolcott, Gustave Krakauer, Augusta Leeper, Ralph Sanders and Florence Duncan. The Little Theatre presents one major play and four workshop plays each month. F. W.

I See That

Queena Mario, soprano of the Metropolitan Opera, appearing over an NBC-WEAF network on November 25, will include the Song of India from Rimsky-Korsakoff's Sadko among her numbers. Sigurd Nilssen, basso, is to share the program with Mme. Mario.

* * *

Helen Jepson, soprano of the Metropolitan Opera, has signed a motion picture contract with Paramount.

* * *

Dream Tryst by Charles Wakefield Cadman will be sung by Genia Fonariova, soprano, over an NBC-WJZ network today (November 24).

* * *

William O'Toole will give a talk at the Up Town Gallery in New York this evening (November 24). His subject is Modern Piano Music, Its Technic and Composition. Xenia Bank, child pianist, will supply illustrations at the piano.

* * *

Haensel & Jones have signed their tenth engagement for Toscha Seidel this month. Already announced to play in nine cities during November, the violinist is scheduled for Burlington, Vt., today (November 24).

Werner Janssen, new American guest conductor of the New York Philharminic-Symphony orchestra, studied several years with Arthur Friedheim at the New York School of Music and Arts (Ralfe Leech Sterner, director.)

* * *

Hazel Griggs, pianist, gave a recital at the Barbizon Hotel in the intimate salon on November 9. The same week she appeared before an audience at Cornell Memorial Chapel, New York.

* * *

Elvira Rosina Geiger and Samuel Shankman, pianists, gave the radio première of the Sinfonia del Nabucco of Verdi in a duo-piano arrangement, from WBNX on November 11. They also recently offered an all-opera program from WHOM, presenting transcriptions of the Italian operas. Mr. Shankman broadcast a solo program over WBNX on November 12, playing compositions of Schumann and Liszt.

* * *

Gertrude Hopkins, harpist, is to be soloist with the Orpheus Glee Club (H. Thompson Rodman, conductor) in Flushing, N. Y., on December 1. December 12, she will be assisting artist for the Fort Greene Chapter of the D.A.R. at the Brooklyn Woman's Club.

* * *

Zipoli's prelude and gigue and Chabrier's Espana will be presented by Frances Hall and Rudolph Gruen on December 2, in their weekly two-piano presentations over Station WEAF.

GRACE LA MAR, contralto, will be one of the soloists in a recital of Russian music at the Church of the Holy Communion, New York, on November 25.

Cosmopolitan Opera

TOSCA, NOVEMBER 15

Tosca was offered again at the Hippodrome before an enthusiastic audience of 5,000. The name part was portrayed by Anne Roselle, whose excellent voice and intelligent acting made for an outstanding and artistic performance. Armand Tokatyan, a romantic figure, sang Cavaradossi with ardor and artistry, and the Scarpia of Angelo Pilotto was a powerful characterization, emphasizing the craftiness of the part. Pietro Bussy sang the two rôles of Angelotti and Sciarrone; Paul Dufos was the Sacristan; Albert Mahler, Spoletta. Cesare Sodero conducted.

TRAVIATA, NOVEMBER 16

Verdi's La Traviata was sung for the third time with Edis de Philippe reappearing as Violetta; Rolf Gerard, Alfredo; Angelo Pilotto, Germont. Misses Zahm and Standing, Messrs. Dalle Molle, Mahler, Bussy and Dufos were others in the cast. Sodero directed.

HÄNSEL AND GRETEL, NOVEMBER 17 (MATINEE)

The Saturday matinee was dedicated to the children, the bill comprising Humperdinck's Hänsel and Gretel and a ballet divertissement from Moussorgsky's Khovanschina. The management followed the course of wisdom and refrained from making the entertainment too long for a juvenile audience. This was accomplished by omitting the entire first act of the opera. In the cast were Georgia Standing (Hänsel), Ina de Martino (Gretel), Alice Haeseler (The Witch), Louise Baer (Dewman), Beatrice Altieri (Gertrude), Jeanne van Drooge (The Sandman) and Floyd Worthington (Peter). A vivacious, highly dramatic and musically excellent performance was given, with credit to all the participants. The ballet presented John Casanova (Prince Khovansky), Joyce Coles (Persian Princess), Edith Donnan and Grace Walsh (Two Persian Dancers), Fredy Rohdes (Jester) and David Vaun (Slave Keeper). Besides these solo dancers there was a *corps de ballet*. The production was colorful and effective, the dancing graceful and the choreography well worked out. The audience applauded delightedly for both opera and ballet.

AIDA, NOVEMBER 17

The fourth hearing of Aida brought Jules Bledsoe as guest artist, singing the rôle of Amonasro. Giuseppe Radaelli was a new Radames. The balance of the cast had appeared previously in this opera: Misses Castagna, Roselle and Votipka; Messrs. De Roberti, Sjovik and Mahler. The baton was in the hands of Sodero.

CARMEN, NOVEMBER 18

What had been considered as the last performance of the Cosmopolitan's present season occurred on Sunday evening with the presentation of Carmen. It enlisted a banner cast and attracted a record audience. Rosa Low made a new and engaging Micaela and Jean Fardulli sang his first Escamillo. The balance of the principals had assumed their rôles for previous productions of the Bizet work: Bruna Castagna (Carmen), Thelma Votipka (Frasquita), Georgia Standing (Mercedes), Armand Tokatyan (Don José), Paul Dufos (Dancaire), Albert Mahler (Remendado), Amund Sjovik (Zuniga) and Pietro Bussy (Morales). Sodero was the musical director.

The newspapers of November 19 brought the announcement, however, that the company will continue offering opera on Saturdays and Sundays until further notice.

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Paris Concerts Introduce Novelties

(Continued from page 5)

means towards heightening the polyphonic texture of which it is an integral part. The theme, lento, is first exposed by the orchesta, and introduces a sort of ascending scale on the piano, after which comes a refrain, which reappears at the end of each variation and serves as a bridge to the next one. The orchestration is musicianly and laid out with taste; and excepting that some of the developments seemed a bit too lavish, the new opus made an impression of intimate charm and melodiousness.

Grieg and Fauré Featured

The feature at the Saturday concert of the Pasdeloup Orchestra (Albert Wolff at the helm) was Backer-Groendahl's playing of the Grieg piano concerto. The work is not overly cherished by the French—indeed, nothing of the Norwegian master's is—and Backer-Groendahl's success in it was therefore doubly significant. It is also significant that the work was given its première by the Pasdeloup Orchestra (in Paris, 1877) with which Backer-Groendahl, a Grieg pupil, made his recent appearance. The pianist proved himself a master of his instrument and of his illustrious teacher's thought and intention. A fine technic, clear tone and clean passage work enabled him to give an expressive, romantic reading.

The Sunday concert of the Pasdeloup Orchestra was a Fauré program, in commemoration of the tenth anniversary of that great musician's passing. The list comprised Masques and Bergamasques, Shylock, Pelléas and Mélisande (for orchestra), Dolly (piano duet), Ballade (piano and orchestra), and a short address on Fauré by Marguerite Long. Albert Wolff conducted. The soloists were Marguerite Long, Anita Siegel and Babeth Lemet (pianists), Inés Jonglet and M. Rousseau (singers), the Chorale Felix Raugel, and G. Jacob (organist). It was a memorable concert. No earthiness ever attached itself to Fauré's art, and those who can stand purity of thought and expression, and fragile loveliness, cannot but love this Frenchman's music.

Stravinsky, Père et Fils

The Paris Symphony Orchestra concert was under the sign of Stravinsky. Father and son performed a program of father's music: Le Baiser de la Fée, Deux petites suites (for orchestra); concerto No. 1, and Capriccio (for piano and orchestra). Stravinsky conducted, while in the piano works his filial offspring, Sviatoslaw Soulima-Stravinsky, took orders from him at the keyboard. The public enjoyed the menu tremendously, and is beginning to take pleasure in pieces which a few years ago it mocked and decried. It cannot be said that this is the way with all music, but it happens oftener than most persons surmise.

American Scores

Aubrey Pankey, American colored baritone, was welcomed by a large and musically well-informed audience when he appeared a few nights ago in recital at the Salle Chopin. He had the kind of success on which careers are built, and it only remains for him and his managers to see that the most is made of it. Pankey was excellently accompanied by Felix Wolfes, the musician who, if I am not mistaken, makes the piano arrangements and reductions of Richard Strauss' scores. The program included songs by Handel, Purcell, Schubert, Brahms, Debussy, Widor and others, concluding with a group of Negro spirituals. Pankey not only has a voice and style, but also the rarer gift of pleasing. He charmed and stimulated his hearers, and won what I have already told you—a real success.

Events in Chicago

(Continued from page 20)

have had previous study may resume their studies, assured that their progress will be rapid and pleasurable. Convinced that there should be highly specialized methods designed to meet the needs of amateur music-lovers, Miss Clinton has devoted considerable time to the study of their problems.

Woman's Symphony Orchestra

The Woman's Symphony Orchestra has grown steadily since its birth a few seasons ago. At that time it performed at the Goodman Theatre and a great many of the wind instruments were played by men. After a season or so, the concerts were given at the Drake Hotel ballroom and even then the orchestra had the right to call itself the Woman's Symphony, as all the instruments were in the hands of the fair sex. Last year the ballroom of the Congress Hotel was chosen for the programs, but they were so well patronized that it has now become necessary to have a larger hall. This year all the concerts will take place at the Studebaker Theatre, where this first concert was listened to by a sold-out house.

If the popularity of the Woman's Symphony has grown, its director, Ebba Sundstrom, is largely responsible, as she too has grown in the art of conducting. She leads from memory and her beat is accurate and distinct. It would be pleasurable to write favorably regarding the first concert, but though we heard only two movements of the César Franck symphony in D minor, we discovered many shortcomings among the players. The brasses were not mellow; the woodwinds were especially good, but the strings left much to be desired. The orchestra stands in need of many rehearsals, as there is something wrong which, no doubt, can be adjusted. We have been among the boosters of the orchestra from its beginning, but voice our opinion frankly and openly, for in past years we have derived so much pleasure from the organization that we would feel guilty in not calling attention to the need of a better ensemble and better tone than heard in the Franck symphony.

Levy-Butler Pupils at Kimball Hall

Under the auspices of the American Conservatory of Music, piano students of Heniot Levy and violin pupils of Herbert Butler were heard in recital at Kimball Hall on November 10. Among the Levy students were Lucille Hunt, Kathryn Knopp, Margaret Kelpsch Ullman, Elizabeth McSwain, Ida Hartman, Blenda Sterner, Genevieve Anderson and Beatrice Eppstein. If we only review the work of the last-named pianists, it is due to the fact that those two young women already belong to the professional class. We congratulate all the other pupils collectively.

Miss Anderson was heard in Mr. Levy's nocturne and the first movement of Scriabin's sonata No. 3, in which she had the able assistance of her teacher. She disclosed a pianistic equipment that warrants giving her own recital in the near future. Miss Eppstein has offered several concerts here. She is not a prodigy but a young mistress of the keyboard, as revealed in the nine preludes of Chopin and the Schumann Symphonic Etudes. Mr. Levy should be proud to have such a class of brilliant piano students.

The violinists competed closely with the pianists. With the assistance of Mr. Butler, who plays the piano almost as well as he does the violin, Perry Essig Crafton, Marion Skebelsky, Helen Hall Krumm, Lucile Turner and Helen Sandford presented their various selections skillfully, reflecting credit on their teacher as well as on the school.

Tuesday Symphony Program

The second Tuesday afternoon program by the Chicago Symphony Orchestra, on November 13, consisted of Berlioz' overture, Le Carnaval Romain, Sibelius' symphony No. 1, Taylor's Through the Looking Glass suite and Stock's own Symphonic Waltz.

American Conservatory Notes

Howard Silberer, student of Rudolph Reuter, appeared recently in a piano recital at the Medinah Michigan Club.

Richard Kesner, violinist, was featured in a group of solos at the November meeting of the Irving Park Woman's Club. Leo Heim, piano pupil of Allen Spencer, was the accompanist.

Recent recital engagements of Henry Jackson, pianist, are as follows: New Concord, O.; Cedar Rapids, Ia.; Evansville, Ind.; Springfield, Ill.

Eulalia Herrman, pianist, student of Rudolph Reuter and winner of the Musical Guild recital appearance last April, has been engaged as accompanist for the theatrical tours of the Duncan Sisters.

Astrid Mattson, soprano, from the James Mitchell studio and Zollie Morris, pianist, pupil of Esther Hawkins, were presented in a program at the American Conservatory Recital Hall on November 22.

Henry Kalnowski, student of Scott Willets, with Wayne Chapman, from the Earl Blair studio, as accompanist, played a group of violin solos at the annual alumni banquet of the Holy Trinity High School, Chicago, on November 25.

Pianists of Kurt Wanieck and vocalists of Charles La Berge were presented in recital at Kimball Hall on November 17.

René Devries.

CHASE BAROMEO,
bass, sang the rôle of Timur with the Chicago Grand Opera Company in the opening night's performance of Turandot on November 10.

Sunday Nights at Nine Opens

Entertainment spiced with sophistication and enriched with colorful and varied talent is supplied by Catharine A. Bamman's Sunday Nights at Nine, which opened its third season at the Barbizon-Plaza, New York, on November 18. This edition of the revue is entitled The New Yorker. Most of the music is by Jacques Krakeur II, and the orchestra is that of Louis Polanski. Romeyn Park Benjamin directed the production.

As in the past, the evening presents a panorama of musical, terpsichorean, and dramatic sketches, for the most part satiric in character. The songs and dances are in the jazz idiom, but their Broadwayism is diluted with a strong Park Avenue flavor. The lines are effective, ironic and pungent, the action swift, spirited and well rehearsed. Miss Bamman has landed once more in the "hit" class.

The cast comprises Marion Chase, Shirley Booth, Evelyn Symons, Edward Galloway, Lea and Stuart, Sigmund Spaeth, Romeyn Park Benjamin, Beulah Croft, Felecia Sorel and Demetrios Vilan, Dario Shindell, Claire Ross, Sam Wren, Nina Tarasova, Charles Galloway, La Vey Axtell, Gordon Orme, Joan and Burton Throckmorton, Jr., and Jacques Krakeur II.

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Press Comments

JOSEPH SZIGETI

Joseph Szigeti's recent recital in Manchester, England, drew the following comment from the music critic of the Manchester Guardian: "It would be difficult to pick out the most astonishing stretch of playing among the many wonders of Szigeti's recital; but in its alliance of musical feeling with a display of technic involving the continuous use of the most exacting devices peculiar to the violin, we think Parnassus was reached when the fugue in Bach's unaccompanied sonata in C was being performed. . . . Virility of style and a gorgeous execution roused the audience to great enthusiasm."

After one of his concerts in London, Francis Toye of the Morning Post wrote: "If any violinist plays Corelli's La Folia or Debussy's last sonata better than Szigeti, it would indeed be a treat to hear him."

GUSTAVO CARRASCO

Gustavo Carrasco appeared in recital at the Lyceum, Havana, Cuba, on October 24, when the Diario de la Marina commented as follows: "He delighted his hearers with exquisite singing of Schumann songs, full of artistic interpretation. . . . He particularly triumphed in *morceaux* containing intimacy and delicate essence, such as Falla's Jota and Gluck's O Del Mio. . . . Carrasco conquered his hearers completely, leaving well established his excellent artistic reputation."

SAMUEL SHANKMAN

Samuel Shankman, American pianist, numbers among his recent press comments, one in the New York Times, which noted that: "Force and speed were contrasted with a sincere sentiment and delicacy." The New York American: "Revealed a keyboard technic that stressed energy, power and endurance." New York Evening Journal: "He has a serviceable technic, agile and accurate, and his performance often touched the level of the brilliant." The New York Staats-Zeitung remarked on his "super-dynamic touch" and "perfect knowledge of music."

Following Mr. Shankman's recital at Columbia University not long ago, Juliana Haskell, Ph.D., of the university faculty, wrote to him: "May we thank you again for your superbly fine recital yesterday afternoon. The program could not have been lovelier, and your interpretation of it was masterful and dynamic to the point of incredibility. One could hardly believe one's eyes and ears. To see human fingers move with such speed, facility, precision and produce, as they moved, such exquisite poetry was impressive, astonishing, inspiring, unforgettable. The piano became something magic under your persuasive hands. We shall probably have to wait until you return to us, which we hope you will do some day soon, before we have again any such thrilling musical experience."

JOSEF AND ROSINA LHEVINNE

Following the recital of Josef and Rosina Lhevinne in Detroit on November 6, Ralph Holmes wrote in the Detroit Evening Times: "Some of the most beautiful piano playing this city has heard in the last two decades was offered to a capacity audience in the Institute of Arts, Tuesday evening, by Josef Lhevinne and his wife Rosina. By 'beautiful' I mean not only technically almost perfect, but with dynamics so completely under control, tone color so varied and phrasing so faultlessly articulate that more than once you could hear the audience gasp in admiration. Their union was perfect in its balance of tone, the sense of rhythm and, what was more important, the inner feeling of the music. It is amazing that an artist of such towering artistic stature as Josef Lhevinne should ever find any one so completely his complement on the platform. The Tuesday musicale certainly started its season with an event whose memory cannot be erased, no matter what great artists of the keyboard come to us in the ensuing months."

ANDRE BURDINO

Speaking of André Burdino's singing of Don José in Carmen at the Capitole Theatre Toulouse, Comoedia reported: "Burdino, who had a few days before given us a Des Grieux, in Manon remarkable for histrionic intelligence and romanticism, was more than just an interesting Don José. We had the rare satisfaction of seeing a rôle that is more frequently than not, lamentably misconceived, absolutely understood and brilliantly achieved. In addition to his extraordinary acting art, Burdino is a singer capable of arousing great enthusiasm in his audience. His voice is perfectly trained, is managed with astonishing facility, and his high notes are sure, full and seductive."

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Remarks .....

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Music in Philadelphia

(Continued from page 7)

enthusiastic applause from both audience and orchestra, Dr. Stokowski showing marked approval. Then came two of those surprises that are apt to be introduced by Dr. Stokowski at these youth concerts. The orchestra played the Mendelssohn scherzo, and then Lester Flanders as soloist played a Hungarian instrument, the taratoga, which had been sent to Dr. Stokowski with some Hungarian music for it. It is of the oboe-clarinet-saxophone family, and was so pleasing to the youthful audience, that Dr. Stokowski had Mr. Flanders play another number. In this he did full justice to the sentimental character of the composition. After this the regular program continued with the Negro Folk Symphony by William L. Dawson, which was played for the first time anywhere at this concert. The symphony is in three movements—the first is entitled The Bond of Africa, the second Hope in the Night, and the final O lem-me Shine! It is a sincere and serious work, of beauty and interest. The decrescendo at the close of the second movement was fascinating. The use of the Negro spirituals O lem-me Shine, and Hallelujah, Lord, I Been Down into the Sea, in the last movement gave a familiar tone to it, but were cleverly woven in. The entire work is pleasing and well orchestrated. It was warmly received, and Mr. Dawson was present to acknowledge the applause with Dr. Stokowski.

After the intermission, the Cheyney Singers, colorfully garbed, sang, with pantomine, the Negro spiritual Run, Mary, Run. This was followed by Polish dancers giving the Krakowiaki, Bavarian dancers doing a Figure Dance Typifying Courtship (this was so popular that it had to be repeated), a clever Russian dancer doing the difficult Cossack dance, and Ukrainian dancers giving a dance combining Katherine from Kherson and Kolomeyka. All of the performers were dressed in native costumes, and were accompanied in most cases by instruments used in the folk dances of the individual countries. In one case it was violin, oboe and piano, in another violin, a sort of glorified zither, and another instrument, while the popular Bavarian dancers were accompanied by an accordeon and violin.

The Ravel Bolero, chosen by the answers of the Youth Public in the questionnaires of the last program, came next, followed by two songs for the entire audience—Schubert's Serenade, and Glory to Isis from Aida. Tschaikowsky's 1812 Overture was given and the audience refused to go home until another composition was added, the March from The Love for Three Oranges by Prokofieff.

GRETE STUECKGOLD AND NINO MARTINI IN RECITAL

The second of the All Star Concert Series being presented this season, brought Grete Stueckgold, soprano, and Nino Martini, tenor, both of the Metropolitan Opera, to the Academy of Music for a joint recital on November 15.

Martini opened the program with O del mio amato ben by Donaudy and None Ver! by Mattei, adding an encore, also in Italian.

Mme. Stueckgold's first group included Oh, Had I Jubal's Lyre (Handel), Danny Boy (Weatherly), Oh, My Laddie (Thayer), and The Answer (Terry), with Schubert's Wohin as an encore.

Martini gave the aria O Paradiso! from L'Africana, with success, and added La donna e mobile, much to the delight of the audience which demanded another encore.

Mme. Stueckgold was equally delightful in her singing of the aria Leise, leise, fromme Weise from Der Freischütz, and added Vergebliches Ständchen of Brahms and Mozart's Alleluja, both of which were artistically done.

The artists appeared together in two duets, one at the close of the first part of the program—O soave fanciulla from La Boheme—and the other at the end, Parigi o cara, from Traviata. Both of these were received with acclaim.

After the intermission, Mme. Stueckgold changed her program number of Il Bacio by Arditi to Fruehlingstimmen-Walzer by Strauss with Schubert's Der Musensohn as an encore. Mme. Stueckgold did magnificent work throughout; her enunciation was remarkably clear in all of the languages employed. Her artistry is superb, and her personality completely captivating.

Martini sang Tell O Blue, Blue Sky by Giannini, In the Silence of the Night by Rachmaninoff and Princesita by Padilla, with such success that the audience would not let him go until he had added five encores.

M. M. C.

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Publications

Reviewed by R. M. Knerr

For Piano Solo

Five Stephen Foster Melodies, transcribed for piano by Paul Nordoff.

These productions of a gifted young American composer, who studied under Rubin Goldmark at the Juilliard School of Music and has since been continuing his work in Europe as a fellowship holder, show the characteristic energy and resourceful quality of youth. Mr. Nordoff has arranged Katie Bell, Uncle Ned, The Camptown Races, Little Belle Blaire, and Oh! Susanna in original and spirited form so that each constitutes an interesting solo number for piano. The jazz idiom now and then crops out in the works, but in the main they are based on traditional pianistic procedures. At the beginning of each, the original Foster tune is reproduced.

Katie Bell, written for and dedicated to John Erskine, is a pungently rhythmic *allegro,* affording novel chordal combinations in its development of the lively syncopated melody. Uncle Ned emerges as a more plaintive *adagio,* with interesting effects for crossed hands. The Camptown Races is a staccato study of originality. One of the most effective numbers is Little Belle Blaire, the homespun quality of which is admirably caught in Mr. Nordoff's *andante mosso* treatment. Most amusing of all is Oh! Susanna, developed in the form of brief and ingenious variations: I, *allegro moderato;* II, *allegro;* III, *meno mosso,* with guitar effects; IV, *valse lento;* V, *spiritual,* and finale, *allegro moderato,* with ragtime section.

These works, published separately, are recommended to pianists in search of a lively novelty. The cover pages reproduce an inimitable nineteenth century engraving of a lover's meeting. (B. Schott's Söhne, Mainz and London; Associated Music Publishers, Inc., New York.)

Waltz, op. 38, No. 7, by Edvard Grieg. Greig's *triste* and graceful waltz, not a newcomer to the Schirmer catalogue, where it has had an honored place for three decades, is re-issued following the renewal of the copyright to these publishers. The work is carefully edited and has all tempo and expression marks as well as fingering indicated. Grade 3. (G. Schirmer, Inc., New York.)

Blue Danube Waltz, by Johann Strauss, arranged for piano by L. Streabbog.

Carl Deis has edited this old waltz classic, as arranged in simplest terms for the pianoforte by the prolific Belgian composer, Gobbaerts, under his more familiar pseudonym. The arrangement is an extremely practical one, marked by scrupulous care, and all the necessary fingering details are provided. Grade 2. (G. Schirmer, Inc., New York.)

Seven Marches, by Edwin Franko Goldman, arranged for piano by C. D.

Issued separately, seven familiar compositions of the well-known bandmaster make vigorous piano material useful for occasions when a rousing march is in order. The titles are as follows: The Age of Progress; Tribute to Sousa, Children's March (on Songs the Youngsters Sing); College Spirit; Cuckoo March; Shenandoah; and Cheerio. All are in the well-marked, simple rhythmic manner of this composer, with broad, tuneful melodies. There are words to several of the trios. (G. Schirmer, Inc., New York.)

For Piano (Elementary)

A Sailor-Boy on Shore, by Francis Gwynn.

A brisk marching theme, which seems to represent the jolly sailor striding down the street, makes this a stirring and attractive number for the young pianist. It is especially recommended for those who have passed the first stages of elementary piano study. (Grade 2.) (G. Schirmer, Inc., New York.)

Rustling Leaves, by Renee Miles.

Quite a lively number of engaging tune. It offers an interesting technical study for the older beginner in playing pairs of sixteenth notes followed by an eighth note (2/4 time). Grade 2. (G. Schirmer, Inc., New York.)

For Violin Quartet

Easy Quartets for Young Violinists.

A collection of fifteen simple pieces for four violins and piano (ad lib.), providing practice in a field for which not much literature exists. The numbers range from little works of Mozart, Handel, Haydn, Schubert and others to salon pieces by composers of the present day. The usefulness of the book in ensemble violin classes will be readily appreciated by the string teacher. The parts for each instrument are issued separately. (Theodore Presser Co., Philadelphia.)

For Voice and Piano

Zwölf Heide- und Kinderlieder (Twelve Heath- and Children's Songs), for voice and piano; words and music by Hans Lührs.

Published in two collections, each containing six numbers, this interesting cycle has a simplicity and fresh charm, as well as an outdoors note, that suggests German nursery songs. Each number is about one page in length and is of the most unpretentious and naïve nature, but one feels beneath both words and music the serious purpose of the poet-musician. Musically, the songs are of extremely grateful tunefulness and are really of a nature to captivate children, because of humor, sprightliness and imaginative vividness, which is more than can be said of some works ostensibly for their delectation.

The texts of the works are in German, and are as follows: Volume I, Kleines Vöglein; Kleines Mädchen; In der weiten, braunen Heide; Heini, Heinimann; Klein Antje; Ein Englein wird an deinem Bettchen steh'n; Volume 2, Hänschen klein; Du bist die schönste Blume; Komm' mit, mein Schatz; Ho-hei-ho; Wenn die Schwalben südwarts flieh'n; Lieber, guter Sonnenschein. It is a pity that the edition is not provided with English text, but there is an indigenous, folklore quality about the imagery and turns of expression that would probably lose much in translation. The vocal range is approximately middle C to F sharp. For women vocalists specializing in children's songs, these works constitute a real "find." (Ed. Bote & G. Bock, Berlin; American agents, Associated Music Publishers, Inc., New York.)

Alas That Spring Should Vanish with the Rose; words from the Rubaiyat of Omar Khayyam; music by Charles Cohen.

Omar may not be read today as assiduously as by the Victorians, but he is certainly being sung. This is the second recent setting of a popular quatrain from the Rubaiyat. A lyrical, passionate conception of the verses is Mr. Cohen's, the melody with its minor roulades slightly suggesting the Oriental source, and the harmony also being richly threnodic and colorful. The song would be especially moving when voiced by a warm-toned vocalist. Range, B to F. (Galaxy Music Corp., New York.)

Sonnet; words by Charles d'Orléans; music by George Fergusson.

A delightful love sonnet of the medieval French poet is fitted with simple and effective music by Mr. Fergusson, the whole constituting a dainty and vivacious ballad of fine taste and sincerity. Published for medium voice in F (range, C to high G), the work makes an ideal vehicle for a lyric tenor, as the ardent nature of the verses describing a lady fair would suggest. There are both the Old French and an English version by the composer. (Carl Fischer, Inc., New York.)

Music of the Night; words by Phyllis Black; music by Eric Coates.

This is a more passionate outpouring with a climactic sweep, in which the singer voices regret that the song heard in dreams vanishes upon waking. At the close comes the revelation (in a ringing high G) that "*you* are the song." Sentimental as it is, there is a fluency and lyrical fervor about the composition that would conceivably sweep an audience away if the singer were of the romantic, lyric tenor variety. Published in B flat and in C (range, D to F sharp, and E to G sharp, respectively). (Chappell-Harms, Inc., New York.)

Beyond the Hills of Time; words and music by Leslie Elliott.

An optimistic ballad that voices hope in the future despite temporary sorrow. The tuneful refrain avows faith that "the best of life is always further on, beyond the hills of time." The song is in two-stanza form, with the refrain recurring twice. It is evidently designed for popular consumption. Published in B flat, C and D, with range from E to F, D to G, and E to A, respectively. (Chappell-Harms, Inc., New York.)

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HAROLD BAUER,
pianist, returned from Europe by the SS. Champlain on November 14. (Photo by Rembrandt Studio.)

NELLIE C. CORNISH
director of the Cornish School, Seattle, Wash., which has opened its fall season. Concerts and theatrical events under the school's auspices have already been presented, and the winter schedule holds many more. (Photo by Gene Hanner.)

GIUSEPPE BENTONELLI,
American tenor, made his début with the Chicago Grand Opera Company in the rôle of Cavaradossi in Tosca on November 13. (Photo by Santacroce.)

YVONNE GALL,
French soprano, on November 8 opened an engagement as the featured artist for five Thursday evenings on the Paul Whiteman Music Hall program from Station WEAF.

IRRA PETINA,
mezzo-soprano of the Metropolitan Opera and artist-pupil of Harriet Van Emden, will give a joint recital with Conrad Thibault on November 28 for the Philadelphia Forum in Philadelphia.

THE LA FORGE SPANISH TRIO,
Emma Otero, coloratura soprano; Manlio Ovidio (left), baritone; and Gerald Mirate, pianist. This group has appeared in concert and over the radio. They are on tour this season. Recent engagements include programs at Wesleyan University, Middletown, Conn., October 28, and at Asheville, N. C., November 7.

DR. JOHN FINLEY WILLIAMSON,
conductor of the Westminster Choir, which has returned from an extensive European tour. The organization will give a New York recital in Carnegie Hall on November 27.

GENA BRANSCOMBE'S
anthem, The Youth of the World, was presented at the Broadway Tabernacle Church, New York, on November 11. Edwin McArthur is organist and choir director of this church, and a solo quartet was made up of Alma Milstead, soprano; Viola Silva, contralto; Byron Warner, tenor; and Foster Miller, baritone.

RICHARD CROOKS, GLADYS SWARTHOUT and NELSON EDDY
are featured in the new winter series, Voice of Firestone, which opened on November 12 and continues every Monday night over the NBC red network. The initial program presented all three artists. They alternate for subsequent broadcasts. (Eddy photo © Bachrach.)

(See Inside Front Cover for Additional News Pictures)

MUSICAL COURIER
Weekly Review of the World's Music

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